

Kine WEEKLY

A.C.T AND
NEGOTIATIONS
WITH THE
PRODUCERS

See page 3



MacDONALD NEVER MISSES!

Very few stars in all screen history can boast such a record of tremendous hits as Jeanette MacDonald's. Check the highest box-office figures on your books and see! And now the company that has made her a money-making miracle presents her most heart-filling triumph of all . . .



KEEP RIGHT

ON SEEING STARS (THE
FRIENDLY WAY) OVERLEAF!





QUICK, LEO, THE STIRRUP - PUMP!

CLARK Gable and Lana Turner are
ABLAZE . . . And how they are scorching their way through those
U.S. box-office records! Come along to the
M-G-M Private Theatre at 11 a.m. or 2.30 p.m. **TOMORROW** and do some
FIRE-watching that you'll really enjoy!



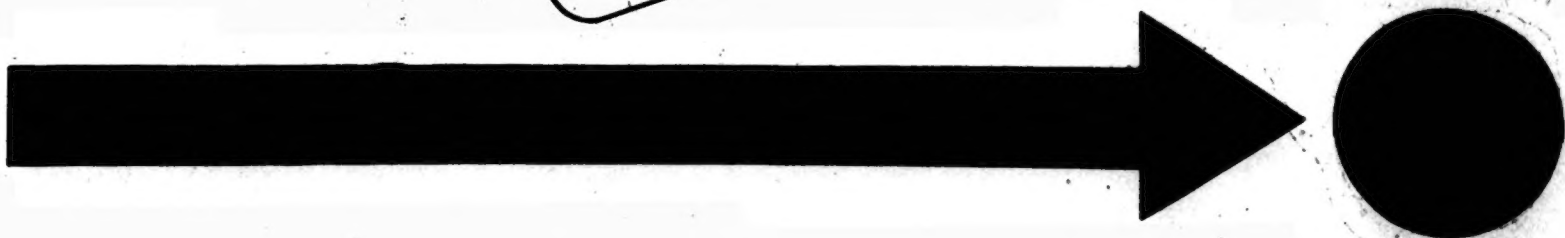
(Too late, Leo.
Bring a stop-
watch instead!)

Clark
GABLE *Lana*
***TURNER**
in
"Honky Tonk"

with
Frank MORGAN • **Claire TREVOR**
Marjorie MAIN • **Albert DEKKER**
Henry O'NEILL • **Chill WILLS**

Screen Play by **MARGUERITE ROBERTS** and **JOHN SANFORD**
Directed by **Jack Conway** • Produced by **Pandora S. Brown**

Latest news says its done
a sensational 225% of
normal business in its first
8 American engagements!
Dwarfing **BOOM TOWN**, **ZIEGFELD**
GIRL, **BITTER SWEET**, **MEN OF**
BOYS TOWN, **A WOMAN'S FACE**,
LOVE CRAZY, **LIFE BEGINS FOR**
ANDY HARDY and all **M-G-M's**
mightiest of the year.



**CALL-UP
ADVISORY
COMMITTEE
AT
PORTSMOUTH**

See page 11

Kine^{matograph}WEEKLY

No. 1804

Thursday, November 13, 1941.

Vol. 297

**S.O. PROJECT
FOR THE
INDUSTRIAL
AREAS**

See page 25

STUDIO EMPLOYEES AND PRODUCERS

Refusal to Sign Standard Collective Agreement

A.C.T. HALF-YEARLY REPORT

"RIDICULOUS terms" offered by the British Film Producers' Association on labour conditions and payment for overtime have been summarily rejected by the Association of Cine Technicians according to the Associations' half-yearly report, just issued.

INDIVIDUAL PRODUCERS AND STUDIO OWNERS CONTINUE TO OBSERVE A.C.T. RULES AND GENERAL WORKING CONDITIONS, IT IS STATED, AND DAY-TO-DAY PROBLEMS HAVE GENERALLY BEEN SETTLED AMICABLY AND SATISFACTORILY.

But collectively, the British Film Producers' Association, like its predecessors, is no nearer signing a standard collective agreement than when the A.C.T. made its first approaches years ago.

IN RESPECT OF WAR-TIME FILM PRODUCTION PROBLEMS, THE REPORT EMPHASISES THE NECESSITY OF THE MAINTENANCE OF EFFICIENT OUTPUT AND PLANNED PRODUCTION.

CINEMA DAY RAISES £12,870

R. C. Bromhead Reports to General Council

THE C.E.A. General Council heard from R. C. Bromhead yesterday the results up to date of the very successful Cinema Benevolent Fund Day on October 18. Mr. Bromhead warmly thanked exhibitors through the Council for their co-operation which had resulted up to Tuesday in a sum of £12,869 19s. 10d. being obtained.

Of this amount £5,900 6s. 8d. had been received through the C.E.A. office at Reading, representing 1,989 kinemas, and £2,273 10s. 4d., representing 827 kinemas through the Fund office. To this amount of £8,173 17s. representing 2/3rd of a penny per seat, the K.R.S. has contributed the agreed 1d. per seat, making a total of £12,260 15s. 6d.

This total represents a penny per seat on 2,942,588 box office transactions. Additional donations amount to £417 16s. 4d., together with the proceeds of special performances at the Plaza and Picturedrome, Bedford (per Mr. and Mrs. Chetham) £191 8s. make a grand total of £12,869 19s. 10d. received up to noon on Armistice Day.

Mr. Bromhead offered personal thanks to individuals who had worked hard to make Cinema Day a success.

FILM QUOTA FINES

Plaza and Carlton to Pay £50

THE Carlton Theatre Company, Ltd., were at Bow Street on Tuesday, November 11, fined £50 with £10 10s. costs on each of two summonses for failing to exhibit at the Carlton Theatre, Haymarket, the statutory quota of British films.

A report of the earlier proceedings appears on page 12.

The Plaza Theatre Company, Ltd., were fined £50 and £10 10s. costs on one summons for a similar offence in respect of the Plaza Theatre, Lower Regent Street.

T. W. Fry, the magistrate, said the required quota for the year ending October, 1940, was 15 per cent. for British long films and 12½ per cent. for short films.

The Plaza Theatre fulfilled requirements as to short films, but showed only 8.8 per cent. of long films.

The Carlton Theatre showed only 11.55 per cent. of long films, and 6.45 per cent. of short films.

The Carlton would have fulfilled the short film requirement if a film called "White Sails," which they exhibited as British, had not turned out to be foreign-made.

Defendants claimed to have rejected nearly 100 British films, either on the score of price or length, or as being unsuitable to their audiences, or as having been exhibited elsewhere, or likely to prove unsuccessful. He did not think this was a sufficient defence.

British films were obtainable, and, having regard to the hazards attending all theatrical productions, it could not be concluded that all these would have been failures.

Uncertainty has again been our principal concern, the report states. The Government's desire for films has been out of accord with its man-power policy. The operation of the Schedule of Reserved Occupations would have denuded the industry of most of its technicians and other labour.

(a) On the subject of wages and general working conditions the report refers to the refusal of the British Film Producers' Association to negotiate a standard collective agreement.

It goes on to say: "The normal working week and the payment of overtime are the principal points in dispute. We want a collective agreement but will continue to refuse one on the ridiculous terms offered by the Association. It has been necessary to return to negotiations with the individual studios. Our members at Denham, Rock and Shepherds Bush refused to work further

POSTER RESTRICTIONS

Under a Paper Order issued this week no more than ten posters may be exhibited to advertise any one programme in kinemas, theatres or other places of amusement

overtime until their reasonable demands were met. Consequently, a 47-hour week is now observed at these studios and overtime is paid thereafter to all technicians except those in the very top grades. Discussions for a similar agreement have now opened with Welwyn Studios and the remaining studios will also be approached.

(b) The Cost of Living Bonus is now 14s. 8d. (7s. 2d. for persons under 21 years of age) and rises or falls in accordance with the cost of living index figure at the rate of 4d. a point (2d. for those under 21 years of age).

(c) Upon Herbert Wilcox's return from Hollywood to make a film for RKO at Denham, A.C.T. members at that studio passed a resolution declining to work with him until technicians who were owed salaries by companies with which Mr. Wilcox had formerly been associated had been paid. Discussions followed, resulting in cheques in full settlement totalling £3,558 19s. 1d. being received by A.C.T. on behalf of the technicians concerned.

Documentary, Shorts, etc.

(a) After repeated representations extending over several years negotiations have been successfully concluded for the payment of agreed minimum salaries, overtime to most grades, and a cost of living bonus, to technicians employed by various producers of short subjects. Realist Films, Ltd., agreed to abandon their proposal to engage apprentice technicians on payment of a premium.

Laboratories

(a) The employers refused to increase the cost of living bonus. The dispute was reported to the Ministry of Labour, who referred it to the National Arbitration Tribunal. The claim was successful and the bonus increased to 9s. (4s. 6d. to employees under 21 years of age). Upon a further rise in the cost of living the bonus was increased to 10s. (5s. for employees under 21 years of age) and a basis for subsequent automatic monthly adjustment agreed.

Continued on page 5



R. C. BROMHEAD

PROPAGANDA TO BE CO-ORDINATED

Discussions Between M. of I. and the Services

LESSON FROM GERMANY

THE setting up of a central control of all phases of film propaganda as envisaged in last week's issue of "Kine." is now the subject of negotiation between the M. of I. and the Services and Departments concerned, it is understood.

It is intended that the new organisation shall work in collaboration with the Department of Political Warfare.

Discussions have already taken place with a view to co-ordinating all the Services, the Government film units, the documentary producers and the M. of I., and steps are also being taken to bring in the newsreels and feature production.

Learning from Germany

It would appear that the campaign for a complete overhaul of internal and external censorship and the investment in a small committee of the direction of our propaganda has achieved a large measure of success. Additionally it is also apparent that the responsible authorities are taking a leaf from the German propaganda book. Namely, that while it is impossible to prevent the enemy from learning from operational and political newsreels and Government-sponsored films shown in neutral countries, the immediate value of these films in swaying local political thought and action in favour of the country which put them out is worth the problematical value attached to any so-called secret information which may be inferred from such productions.

Wider Coverage

With this wider conception of coverage of the whole war front and the unified direction of effort in obtaining operational material, the centrally conceived and directed political angle will be of inestimable value in foreign countries which are already covered by the issue in the vernacular of sound subjects to 16 countries.

If the idea is carried out to its full capacity it will have a stimulating effect on world conception of our war aims and will show the world both in feature and short films, what is really happening in the Near East, on the Home Front, on the Sea and in the Air.

Details appearing in the Press concerning the formation of a special film section of the Army with 100 trained soldiers armed with cameras is slightly premature according to the War Office. Preparations are in hand for the formation of such a unit, and it may well be part of this vast scheme, but full details cannot yet be given.

While the above details are heartening, the KINE will watch closely the future events.

NEW C.E.A. BRANCH

To be Formed in Lincolnshire

A further addition to the number of C.E.A. branches is to be made shortly by the setting up of a Lincolnshire branch of which C. Clow, of the Plaza, Grimsby, will be the convener.

The branch will be composed of some of the eastern Notts and Derby branch and the southern members of the Hull branch, together with certain head-office members, who are not at present members of any branch.

THANKS A MILLION!

Curfew Decision Sequel

C.E.A. TRIBUTE TO PRIME MINISTER

WARM appreciation of the attitude of members of the Government on the question of cinema curfew was expressed by members of the C.E.A. General Council on Wednesday, when Lieut.-Col. S. K. Lewis (president) invited members to tender their heartfelt thanks to the Prime Minister, the Minister of Information, the Minister of Home Security, and W. A. Mabane for their interest and help in the matter.

Paragraph G of a report on the C.E.A. deputation to the Minister of War Transport and Home Security contained the following paragraph:—

Your president will invite the Association to tender its heartfelt thanks to the Prime Minister for his interest in this matter; to Herbert Morrison, M.P., Minister of Home Security, for his interest and for the unequivocal nature of his announcement; to Brendan Bracken, Minister of Information, for the assistance which he and his department rendered; to W. A. Mabane, M.P., for his understanding and sympathetic reception of the joint deputation to himself and to Colonel Llewellyn, who, on transport matters, showed a sympathetic understanding of our Trade; and also for the fact that it was upon their joint report that Herbert Morrison made his announcement.

The Official Report

The Report outlined the action taken and includes the official note of meeting held at the Ministry of War Transport at 5.30 p.m. on Wednesday, October 8, 1941, prepared by the Ministry of Transport.

Colonel Lewis, it states, referred to the recent debate in the House of Commons on the provision of transport facilities for workers during the winter. The kinematograph industry fully appreciate the difficulties with which the transport undertakings would be faced and would be glad to co-operate in any measures to ease the position. He suggested, however, that there was no necessity to alter the present arrangements in the industry, as they did not, in fact, produce any transport problem.

He dealt with London and the provinces separately and explained the conditions, both as to time of closing and as regards the peak hours.

Solivitor Ambulando

As regards the time of closing, he suggested that the problem would solve itself in that patrons will only stay late at those kinemas from which there are services or from which they can walk home. The industry would neither initiate nor support

Continued on page 5

Costlier Carbons

A TWENTY PER CENT. INCREASE

An increase of 20 per cent. in carbon prices to come into operation with the December rationing period will result from the acceptance by the C.E.A. General Council of a recommendation from the Carbon Committee upon which the C.E.A. has as representatives A. S. Moss, F. A. Prior, S. Hart (G.B.), W. R. Fuller and R. E. Crow.

The rise is an automatic one and is the result of an agreement whereby either exhibitors or manufacturers could apply for decrease or increase of prices, subject to an investigation of manufacturing costs by an independent auditor.

**The
International
Newsreel**

**BRITISH
MOVIETONE**

KINEMATOGRAPH
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RECOGNITION

COMPLIMENTARY phrases uttered on social occasions by eminent speakers on the greatness of the part played by the cinema in the lives of the people, and of its importance in the maintenance of morale in times of special tension such as the present, have been so frequent that it has often been wished that the pleasant phrase might be interpreted in action.

Any disappointment upon this score which might have rankled in the past may, however, be forgotten in the satisfaction felt by exhibitors, and expressed by Lt.-Col. Lewis and by the C.E.A. committee which reported upon the manner in which the curfew menace was so happily dealt with by the Ministry of Home Security, with full approval of other important Ministers, and, it may be assumed, of Mr. Churchill himself.

The decision was in no sense a rap over the knuckles for those conscientious chiefs of constabulary whose care of the civil population after dark and during air raids is so serious a responsibility. It was rather a recognition of the essential need of entertainment for hard-pressed artisans working at high pressure and a readiness to lift from the shoulders of anxious civil chiefs a part of their burden by sharing it.

For this practical recognition of the importance of the cinema in social life, some praise is due to the diplomatic manner in which the problem was approached by the President and General Secretary of the C.E.A. The letters to the Ministers were models of persuasiveness, setting out the seriousness of any imposition of a curfew to Trade and citizens alike. It was this approach which enabled decisions already taken to be reversed with so little loss of face.

MAGNIFICENT

NOW that the results of Cinema Day are known, and a sum approaching £13,000 has been added to the Cinematograph Trade Benevolent Fund coffers, the industry, as represented by exhibitors and renters, must be experiencing great satisfaction that so huge a sum has been realised. At this time last year, when cinema attendances were so sadly depleted owing to air raids, such a sum would have been unthinkable. The occupation of the enemy with more urgent business on his eastern border is, in some degree, responsible for this.

One has to remember that this is not the only contribution made to benevolence by exhibitors. In the astonishment at the magnitude of the sum raised, it should not be forgotten that the "Glebelands" Penny-a-Week scheme run by the C.E.A. produces regularly about £1,500 a year, a very useful contribution to this very worthy cause.

If one may raise a note of discord in this chorus of congratulation, it is a word of regret that film actors and actresses have not accorded the Fund the measure of support which might be expected of them. Producers of films have their troubles these days, among them the sums which have to be paid to leading players. Monetary contributions and active support by appearances at dances from which the C.T.B.F. secures revenue would be a practical way of relieving the anxieties of those who keep the Fund going.

Long
Shots

"TARGET" IN U.S.—A BEAVERBROOK EXCLUSIVE—
ARMY FILM PERSONALITIES—A WARD-ROOM
LUNCHEON—WHO SAYS LEICESTER?
—NORWEGIAN HARD KNOCKS

IT seems very plain that "Target for To-night" is not repeating its British success in America and equally plain that Americans cannot be blamed for that. A little more foresight in the making might have helped considerably. If the film had been made with the American as well as the British distribution in view, perhaps "Target" might have duplicated its English triumphs on the other side. Some of the accents, even to English ears, were rather "haw-haw."

THERE is no need for a love story or a blonde in the cockpit, such as America loves, but I seem to remember Quentin Reynolds telling me that on the same station where part of the picture was made, there was an American with a lovely drawl, hailing from Kentucky, and that it was at one time suggested that he should be included in "F for Freddie's" screen crew. Some trifling objection was raised by higher ups and "Kentucky" didn't get his screen break. What a difference the inclusion of just that one American might have made.

PARAMOUNT NEWS were on Tuesday running an exclusive reel in the cinemas up and down the country, devoted entirely to Lord Beaverbrook's meeting with the shop stewards and union officials at the Albert Hall, Manchester, last Saturday. The reel, which was officially passed by Lord Beaverbrook, contains sound takes of men and women, who put forward many far-reaching suggestions on production, besides Beaverbrook's speech and replies.

DESPITE adverse conditions in the hall at Manchester, the photography is exceptionally good, and G. T. Cummings informs me this reel is one of the best he has yet handled, although it was a rush job. The material arrived in London late on Saturday night, was processed, sequenced, and shown to Lord Beaverbrook at noon on Sunday. The advance prints reached the West End on Monday evening. I understand from other sources that 16 mm. of the meeting will be shown in the factories as soon as possible.

THE recently announced decision of the War Office to form a shock camera troop has been received with a considerable amount of interest by all technicians, who may be forgiven for wondering where these hundred sergeant cameramen mentioned—to say nothing of the cameras—are to be obtained for one Service only.

THE announcement has given rise to a lot of speculation and a considerable amount of ill-informed gossip in the daily papers, which seem to have been accurate only in about two or three instances—that of the inclusion of the name of Major David MacDonald, who has already been at the War Office for some months, and Captain Tennyson D'Eyncourt, who has been with the Army Film Unit since the outbreak of war.

IAM told that Sid Bonnett, whose name is among those also mentioned, is still covering Singapore for Gaumont-British News, and up to Tuesday night at least, George Hill was functioning as head of the camera department at Gaumont-British. The mention of the inclusion of cameramen who covered Crete for the War Office Film Unit has caused some amusement among technicians who tell me that the only films of Crete yet shown in this country were those taken by the Nazi authorities.

AS naval officer after naval officer of high rank was announced at the reception which preceded the "Ships with Wings" luncheon on Wednesday of last week, one almost expected the assembled Pressmen (one had almost written press gang) to spring to attention, or proceed to action stations. A certain film critic who only boasted a single wavy stripe on his sleeve became conspicuous by his economy of gold braid.

IT was an occasion worthy to be compared for numbers with pre-war lunches, and provided opportunity of meeting many old friends not usually contacted except during the dark at a Trade show. Reginald Baker accused his company of being decidedly navy-conscious, and Admiral Sir William Whitworth wistfully declared that having seen the film he wanted to be in the Fleet Air Arm.

THE best gag of the speeches was that of Arthur Christiansen, who, after apologising to Jane Baxter for declaring that the *Ark Royal* was the heroine of the film, thought it might have been christened "Jane's Fighting Ships."

AT the recent Trade show of the March of Time film, "Men of Norway," a distinguished visitor was present in the person of King Haakon of Norway, who attended with his suite. He refused to be



LT.-COL. S. K. LEWIS,
C.E.A. President

treated otherwise than as an ordinary member of a Trade show audience, no flags, no national anthem, just the natural courtesy that any British audience will always accord to any monarch who, temporarily robbed of his kingdom, is among us as a friend. No wonder he is an idol to his countrymen.

WRITING before the decision at the General Council on Wednesday, I should not be surprised to find the December C.E.A. meeting taking place outside London. There is a strong feeling in the Birmingham area that at least one meeting of the General Council should take place in either the Birmingham or Leicester areas during the present President's year of office.

PRE-WAR presidents have had the opportunity of holding summer conferences or other important social gatherings in their area. This year, however, with its restricted opportunities, has provided Lt.-Col. Lewis with no limelight and precious little else besides real hard work. So if the scheme of the Midland supporters of the President fructifies, we shall see the December meeting taking place in the town of Leicester, one of the branches of which he is a member.

AWELL-KNOWN London figure was in London on leave last week in the person of Bill Pepper, Pilot Officer in the R.A.F. Bill was in the last war as a flyer, and is thus a veteran in this. He still looks hankeringly at the Regal, Marble Arch, and the Warner, remembering happy days and huge crowds in both houses.

ONE of the most moving incidents yet reported from a British studio took place this week at Denham after Paul Soskin cut for the day on the grim tavern fight sequence in "The Day Will Dawn." He was talking to Harold French, the director, when several of the Norwegians who had more or less recovered from the effects of the terrific scrap, approached him, and

£1,500,000 FOR
U.S. PRODUCERS

FROZEN MONEY PAYMENT

Kine. New York Cable from Motion
Picture Daily

MAJORS RECEIVE \$7,000,000 instalment of
blocked money under agreement; a
similar amount is due next April 1.

BROWNE AND BIOFF found guilty by
Federal Court Jury on all counts of
extortion of \$500,000 from four major
companies under threat of nation-wide
theatre strike by Film Unions. Court
pronouncing sentence Wednesday.

THE FUTURE course of the Senate Film
probe will be decided this week. It
may resume within two weeks.

CANADA FIXES two film admissions at
maximum charged during September 15
and October 11, for duration. This is
to be effective from November 17.
J. J. Fitzgibbons, Famous Players Presi-
dent, heads Canada Grade Committee to
weigh procedure in connection with
Government orders in respect of ad-
mission and wage fixing.

17,800 THEATRES collected \$943,684 in
United Service organisation drive for
Army recreation. They expect over a
million dollars on complete returns
from 10,000 theatres.

BENJAMIN KALMENSEN, formerly
Southern and Western Sales Manager of
Warner Bros., has been elected Presi-
dent of Vitagraph Corporation, dis-
tributing subsidiary of Warners.

one of them said, "We have come to thank you for the opportunity of fighting in your picture, and perhaps if we have been too rough, you will forgive us. You see, Mr. Soskin, it all became suddenly so real to us, the atmosphere, the settings, and then those men in German uniforms brought us back many bad memories."

THIS is a wonderful tribute to all concerned in the reconstruction of the Norwegian backgrounds, and suggests the fidelity with which the whole atmosphere has been recreated for "The Day Will Dawn." It is, too, the first reward for Paul Soskin's tireless research and preparation on the subject.

JOHAN BOULTING, who is on special release from the R.A.F., to enable him to make "Thunder Rock," has worked so hard during the past week or so, that he's had to break off for a spell on doctor's orders. Meanwhile, brother Roy, who's at the War Office, and will get special leave eventually to direct the film, is keeping contact with the script writers at the West End offices of Charter Films.

"THUNDER Rock," which is a great play, is also perfect film material. The Boultings intend to make it on a major scale.

GEORGE KING, back in harness, though not quite fit; but he's one of those people you cannot keep long away from the office, especially when he's got such a full-size job on as the preparation of his Anzac story.

HIS writers being on the spot at his office off Berkeley Square enables George and his partner, John Stafford, to follow the daily progress of the script, the first full treatment of "The Anzacs Ride Again" being now completed, the star problem still a headache, but British Aviation hope to have big news in a week or two.

COUNCILLOR TOM H. PAILOR and Mrs. Pailor took office for the first time as Mayor and Mayoress of Hartlepool on Monday, November 10, after 11 years on the Hartlepool Town Council. The new Mayor has many business interests, and a long connection with the cinema industry. In this connection it is good to know that work has been resumed on the new Comet cinema at Hartlepool, in which Coun. Pailor has an interest.

DOING a spot of firewatching the other night with me were two aircraft engineers who had come straight to the post from the "pictures." They were full of laughter regarding a shot of a British bomber dropping stuff on French aerodromes. The plane, they declared, was an old-fashioned Heinkel of the kind used during the war in Spain and long since superseded. Those clips out of the library need overhauling.

IFIND that my studio colleague went astray last week in his paragraph revealing the association between Soskin and British Film Makers, Ltd., in which it was inferred that the production of "Hold Back the Dawn" was the first to be sponsored by the Rank, Woolf and Deutsch organisation. On behalf of Oscar Deutsch, Rita Cane tells me that actually the picture will be the third sponsored by the group.

PREVIOUS subjects produced under the aegis of British Film Makers were "Jeannie," and the Corfield production "He Found a Star." In addition, those who were at the "49th Parallel" luncheon will recollect Mr. Deutsch's disclosure that this Ortus production was also made in association with the triumvirate which promises to take a leading part in future British production plans.

ILEARNED this week, with regret, of the indisposition of Cyrus Garside, Odeon circuit Area Administrator of that part of the London district which has been nick-named "the blitz area." Mr. Garside succumbed to a breakdown as a consequence of the tough time he has had for months past and is now in the Surbiton Hospital, where his condition is reported to be showing improvement. He hopes to be back on the job in a few more weeks.

HIS enforced removal from normal activity has resulted in a steady stream of inquiries and messages of good will from his host of friends, including the house managers and their assistants, to whom he is in normal times a professional "father" as much as a chief. Indeed, hardly a day passes without someone ringing up to ask about his condition and express good wishes. Former Odeon managers now serving overseas, some of whom, I know, receive the KINE., who continue to write to Mr. Garside as to an old friend, may like to know that he is making improvement.

THE STROLLER.

Close-Ups

By
Screencomber

CONGRATS., MICKEY

THE London Evening Standard speaks of Michael Balcon. The man who made "Ships With Wings," and producer of "49th Parallel"...

Despite his many successes, Balcon is not a proud man, for we well remember he was among the first to congratulate Michael Powell on his excellent production of Powell's "Convoy."

CAVIARE CRISIS

PROFESSOR MONJA DANISCHEWSKY, our self-appointed adviser to the Critics' Circle on the caviare crisis, graciously granted us an interview at his extensive and up-to-date caviare laboratories, deep in the heart of Ealing. The erudite old gentleman, speaking in the faultless accents picked up through years of association with Wardour Street, said:—

"Strangely enough, I regard shrinkage as the solution to the shortage. For instance, I have been working on a formula which produces a non-poisonous, black contracting liquid which almost instantaneously reduces a melon to a minute black sphere, to all appearances identical in shape and colour with the real stuff. Two difficulties terminated this particular line of experimentation. First the supply of melons rapidly gave out, and next, renters objected to the solution being non-poisonous, when they heard that it was ultimately intended for the critics. More success resulted from passing solidified strips of film stock through a salted sieve. As it was non-flam, the L.C.C. insisted that all critics then came under the Fire Regulations, and must have their stomachs fireproofed. I hope for better results from a salt saturated injection which goes directly into the blood stream and produce a thirst three times greater than caviare can provoke."

USUAL OFFICES

That very plain office of Tony Reddin is of the kind we would not be found deddin.

Perhaps not your ideal, but ours. Is Louis Jackson's, with bowers of flowers. Tho' many people hold the view. The fairest flower therein is Lou. Queer to hear Anglo-American's pilot Being mistaken for a shrinking violet.

MURDER MYSTERY

FOLLOWING the disappearance of "Target for To-night" a series of mysterious outrages has occurred along Wardour Street. In each case the victim has been a film messenger, and the similarity of the attacks has given Scotland Yard a valuable line of investigation. A feature has been that the messengers' valuables have been intact but the cases of film have been missing, although they have subsequently been returned to the renter. Invariably the victim has either been strangled by red tape or suffocated with Government forms. The fact that on each occasion the forms have carried the Ministry of Supply heading has led the Yard to surmise that the murders are the work of an unscrupulous killer called "Dick The Duper," whose depredations started when a copy of "Target" disappeared and subsequently duped copies sprang up in workshops and canteens all over the country.

IN CONVOY

SOCIAL event of the week was the Savoy lunch for "Ships With Wings." Instead of being piped aboard, we were announced by an individual in scarlet. Then we tripped in gracefully or up clumsily to meet Major Baker. After lunch Major Baker announced that he would not keep us long, as ominous beginning to experienced Trade lunchers. Never has such an array of gold braid been seen in Trade history. There was rank upon rank of Admirals with great and seemingly endless bands of gold around their sleeves in such blinding and glittering profusion that it became commonplace that the most sought-after man in the room was Sub-Lieutenant Guy Morgan, late film reporter on the Daily Express. With an Admiral apiece, it was something to be able to hold Guy's arm and boast, "I've got a sub-loot, see?" Only discordant note came from the Associate Editor complaining bitterly of the lack of caviare, oysters or even lobster. But then, our Associate Editor, who complains bitterly when his roast and two veg. in the four-ale bar of the pub next door comes to more than tenpence, invariably blossoms into a discerning gourmet with an impeccable taste in food, wines and cigars, whenever there's a free lunch in progress.

WHY WORRY?

FROM a cutting in a local paper we notice that the Capitol, Walton-on-Thames, which during the week was advertising "40,000 Horsemen," had bumped it up to "49,000 Horsemen" in their Saturday advertisements, no doubt as an added end-of-the-week attraction. Come to that, what's to stop them advertising it as 60,000?—nobody's going to bother counting them.

A.M.P.A.S. Honour for Bette Davis

First Woman President

The election of Bette Davis to be President of the Academy of Motion Picture Arts and Sciences is remarkable as the first occasion upon which a woman has held this office.



Miss Davis succeeds Walter Wanger, who now becomes vice-president.

A.M.P.A.S., as it is better known in America, has built up for itself a leading place in the film world. Its aim is to "build harmonious relations within the Motion Picture Production Industry and advance the Arts and Sciences of Motion Pictures."

To this end it encourages scientific investigation through its Research Council committees, and each year tabulates a list of awards for work of outstanding merit in film production.

The genius of Miss Davis is known to film goers the world over. She was the winner of the 9th Picturegoer award for the best performance of the year in "Dark Victory." Thirty-three years of age, she entered films from the stage in December, 1930. Among her recent outstanding films, in addition to "Dark Victory," have been "Jezebel," "Juarez," "The Old Maid" and "The Private Lives of Elizabeth and Essex."

She was the recipient of an A.M.P.A.S. award for her acting in 1938.

Save All Your Waste Paper

AND ENCOURAGE PATRONS TO DO SO

No industry in the country is in such a position to influence the British people as the cinema; over and over again tactful persuasion on the part of cinema managements has induced patrons to adopt new habits in the common interests.

This fact points the way to a scheme to assist the national desire for the careful conservation of what would otherwise be waste paper.

The need for this conservation is urgent and appeals from the stage or written messages in the lobby can, because of their reiteration, turn an occasional effort into an ingrained habit.

But this must be supplemented by a determination on the part of the Trade to set an example. Some time ago the KINE suggested a means of economy of paper by the use, as posters, of advertisement spreads in the KINE, thus lessening paper demand. When these have served their purpose thus they should be carefully folded and placed aside to do their part in another direction.

There should be, however, attempts all along the line to save paper. Stationery, including envelopes, the gathering together of newspapers left behind by patrons, the collection of stray containers all have their part.

In the matter of renters' appeals, synopses, Trade show cards, etc., renters can play their part, and a rigid overhaul of the machinery of sending out descriptive matter should be undertaken.

If we look at our own post, it is possible to see ways of saving. One renter, for instance—by one messenger—sends Trade show tickets in two separate envelopes and three other envelopes containing dope. Thus five envelopes are used where surely only one was necessary—for that matter the messenger could have handed them over without any at all. Other renters deliver two copies of each of their dope.

The drive for waste paper means practice and precept, example as well as reproof, and there should be no hesitation in applying the habit of paper saving in all directions.

Kinemas and Firemen

LIVERPOOL PROBLEM SOLVED BY LOAN OF NECESSARY PERSONNEL

A difficult situation which had arisen in Liverpool regarding the supply of firemen to kinemas has been ended through the efforts of W. J. Speakman, chairman of the North Western Branch C.E.A. and National Vice-president.

Previous to the N.F.S. taking control of all fire services it was a condition of the licences issued in the Liverpool area that a fireman be in attendance during the whole of the performance. Further, whenever a licensee was without a regular fireman he could apply to the police for a regular fireman at 3s. per hour (minimum two hours). This condition was apt to work onerously, compelling the kinema to close if a kinema fireman could not be found.

When the changeover from police authorities to the N.F.S. took place no arrangement was made to supply kinemas and some halls were obliged to close down temporarily.

Mr. Speakman has found it possible to put the case of kinemas before the N.F.S. Commander for the Liverpool area, with the result that firemen can be supplied to kinemas without any charge.

An intimation to all C.E.A. members in the Liverpool area has been sent out by

Continued from page 3

A.C.T. SURVEYS FILM PRODUCTION

Sub-Committee to Aid War Effort

1,563 MEMBERSHIP

(b) Agreements resulting in wage increases and improved working conditions have been signed with Kay's (West End) Laboratories and Cinit, Ltd.

(c) The employers have agreed to discuss with A.C.T. amendments of the general laboratory agreement to meet situations arising out of the war. They will specially concern the employment of, and wages to, women and other dilutees, together with the suspension of certain clauses which are for the time being impracticable of operation.

Following representations to the Ministry of Labour its operation was held in suspense pending the appointment and functioning of a Panel (upon which Mr. Elvin represented the A.C.T.) to survey the manpower position in the Industry. The evidence received proved conclusively that any further reduction of the numbers employed would seriously affect production. Nevertheless, the first draft report of the Panel (for which the Trade members were in no way responsible) made proposals which would have made the continuance of production virtually impossible.

Meetings were held and the strongest possible representations were made.

As a result a second draft was prepared which, although calling for contributions from the industry to the Armed Forces, should enable the industry to continue.

In three grades (printers, electricians and painters) the contribution is still too large, but an assurance has been received that the matter will be reviewed before any call-up takes place.

The report draws attention to the necessity of the maintenance of efficient output and planned production. A.C.T. has decided to ask all section of the employers to meet them to discuss this.

Meanwhile, it has appointed a sub-committee to examine all steps necessary to ensure the maximum possible production and efficiency to aid the war effort and to eliminate all inefficiency, waste and mismanagement.

Production in the Services

A.C.T. has been consulted frequently by the Army and the Royal Air Force in their requirements for technicians, and Mr. Elvin was a member of the Appointments Board which recently interviewed airmen desiring to serve in the R.A.F. Film Unit. An increasing number of A.C.T. members are now able to carry on their Trade in the Services.

War Emergency Membership

A War Emergency Membership Section has been started. From September 8, 1941, new members who entered the Industry since the outbreak of war have been placed in this section. This carries no loss of privileges. War Emergency members pay the same subscriptions as ordinary members and are entitled to the same benefits. At the end of the war as many of the section as the circumstances of the Industry permit will be transferred to full membership.

A.C.T. has taken this course, mindful of its obligations to those members now in the Armed Forces. It will, however, make every effort to ensure that the post-war Industry will so develop as to be able to absorb not only all technicians who are now in it but those who will return from the Armed Forces, and all those who may in the future desire to work in film production.

Membership

Five hundred and sixteen new members have been admitted during the half-year. During the same period 64 members have joined the Armed Forces, four members have been killed on Active Service and two have lost their lives whilst engaged in film production. Present membership is now 1,563 (382 of whom are in the Armed Forces), the largest in the union's history.

NORTH IRELAND TO FORM BRANCH OF THE C.E.A.

White Cinema Club Resolution

Members of the White Cinema Club have voted for the affiliation of that organisation with the C.E.A. It is hoped that the actual resolution to that end will be passed at the forthcoming annual meeting of the Club which, in that case, will probably assume the functions of a social organisation.

The decision to establish a Northern Ireland branch of the C.E.A. was taken at the annual meeting of the club following a unanimous recommendation from the committee, which was moved by Billy Bradley, the president, and seconded by Ben Bloomfield.

The Hon. Secretary read a letter from W. R. Fuller, General Secretary of the C.E.A., in which he outlined the work and scope of the Association and stressed that branches had local autonomy within the rules. He pointed out that the C.E.A. was quite democratic and when considering any rules was always willing to take notice of the peculiar circumstances of any section of the membership. Ulster members therefore need not be apprehensive that they would ever be penalised in respect of a rule which would operate advantageously in England, Scotland and Wales, but would be detrimental owing to differing conditions operating in Northern Ireland, where it was always realised there was a different Government.

Brian McGuigan, supporting the resolution, said he felt they would never get anywhere except as a branch of the C.E.A.

Jack McCann said that as founder member of the White Cinema Club he had all along been in favour of some form of fusion with the C.E.A. They would have added power in making their representations to different bodies. What was good enough for the majority of exhibitors in Great Britain would be good enough for them in Northern Ireland.

James Curran said his circuit would fall into line with what the Club decided.

When the question of renters was mentioned Mr. Lodge stated that he understood that the renters' representatives had already held a meeting and taken steps to form a society of their own.

"HATTER'S CASTLE"

Premiere to Aid A.F.S. Funds

"Hatter's Castle," the latest Paramount British picture, is to have its world premiere at the Plaza Theatre on Friday, November 14, in aid of the London Fire Brigade Benevolent Fund.

The eighteen-year-old kinema operator, Leslie Walter Hammond, sentenced to death for the murder of George T. Roberts, manager of the Plaza, Dover, has been reprieved, and the sentence commuted to penal servitude for life.

Continued from page 3

Thanks A Million!

THE C.E.A. TO THE PREMIER

any demands for late services to cope with kinema traffic. As to peak hour traffic, Colonel Lewis contended that with the present type of continuous performances audiences came out in dribsles. There might be some tendency for larger numbers to leave at the end of the main feature, but this did not end during the peak traffic hours.

As evidence of the fact that most patrons were now visiting kinemas near their homes he stated that the receipts of kinemas in the centre of the larger towns were decreasing, while those in the suburbs were increasing.

Colonel Lewis added that their local branches would always be ready to co-operate with the local transport authorities in any measures to overcome local difficulties. The Association would be ready to take up any cases where the Ministries considered that reasonable co-operation was not forthcoming.

On these assurances Colonel Llewellyn and Mr. Mabane agreed that no general steps need be taken to regulate the hours of kinemas. Mr. Mabane added, however, that if raiding started again the position might have to be reviewed. Colonel Lewis asked that any such review should be undertaken in consultation with the Industry; this was agreed.

Two Exceptions

The C.E.A. report states that the Ministry of Home Security has circularised all Chief Constables in accordance with his statement and that with the exception of two districts where Chief Constables have not fallen into the scheme suggested the announcement has had an immediate effect.

These two cases have been remitted to the Minister of Home Security for his consideration.



A scene from **HATTER'S CASTLE**, a Paramount-British production produced by I. Goldsmith and starring Deborah Kerr, Emyln Williams and Robert Newton. It will be Trade shown on Monday afternoon and the proceeds from the premiere at the Plaza will be in aid of the London Fire Brigade Benevolent Fund

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., NOV. 13, AND WED., NOV. 19

Thursday

Smilin' Through (M-G-M)

Private Theatre. 11 a.m. and 2.30 p.m.
Cast: Jeanette MacDonald, Gene Raymond, Brian Aherne, Ian Hunter, Frances Robinson, Patrick O'Moore and Jackie Horner. Director: Frank Borzage.

One of the screen's truly great love stories is Jeanette MacDonald's new starring picture, "Smilin' Through," which, enriched by a musical background, makes its 1941 debut in Technicolor a fitting frame of the star's vivid colouring.

It is also the first time that the star is seen in a dual characterisation. She plays both the tragic Moonyeen and the young niece, Kathleen, who falls in love with the son of the man who murdered her aunt. Another first is that the star plays Moonyeen with chestnut brown hair, the only time her own Titian locks have not been seen on the screen. As Kathleen, she is her own red-headed self. The story, spanning the years from 1868 to 1919, shows Gene Raymond first as the disappointed suitor, then as the son, lover of Kathleen. He is seen in an entirely new characterisation from his usual rôle of light comedian as in "Mr. and Mrs. Smith." Brian Aherne faces the task of ageing from a young man of 25 to one of 70, as Sir John Carteret.

It is fitting that the screen's immortal love story should be directed by Frank Borzage, the screen's most famous director of tender romances.

The Deadly Game (Pathe)

G.-B. Theatre. 2.30 p.m.
Cast: Charles Farrell, June Lang, John Miljan, J. Arthur Young and Bernadene Hayes. Director: Phil Rosen.

Harry Scott, brilliant young F.B.I. operative (Charles Farrell), is assigned to protect Dr. Reiser, scientist, who has perfected an instrument to detect night air raiders, and his daughter Christine (June Lang).

Agents, working on orders from Germany, already have made one attempt to kidnap Reiser, and the F.B.I. knows they will strike again. Through an exceptionally daring manoeuvre the spies do successfully kidnap the scientist, and it is Scott's job to run down the gang and save Reiser.

Taking the identity of a Nazi agent who is apprehended while flying to Washington to join the espionage ring, Scott is accepted as one of the secret agents. From this point the picture drives steadily ahead, through a series of action-loaded events, to a stirring climax.

Friday

Reg'lar Fellers (Pathe)

G.-B. Theatre. 10.30 a.m.
Cast: Sarah Padden, Billy Lee, Carl "Alfalfa" Switzer, Buddy Boles, Malcolm Hutton, Roscoe Ates, Maren Mayor. Director: Arthur Dreifuss.

Film revolves around the attempt of the "Reg'lar Fellers" (Billy Lee, Carl

"Alfalfa" Switzer, Buddy Boles and Malcolm Hutton) to rehabilitate a misanthropic old widow (Sarah Padden), who has disowned her son for marrying without her consent. The kids stand to gain by the reformation, too, for only by effecting the reconciliation between the hardened old lady and her impoverished daughter-in-law can they obtain the use of her barn as a laboratory in which to develop some of the strangest-looking kid contraptions ever caught by the lens of a camera. As they go about their self-appointed task they manage to get into more than their quota of trouble, in the end having to outwit a pair of big city crooks to save the family jewels of the old lady. The manner in which they do this will have you holding your sides with laughter.

Honky Tonk (M-G-M)

Private Theatre. 11 a.m. and 2.30 p.m.
Cast: Clark Gable, Lana Turner, Frank Morgan, Claire Trevor, Marjorie Main, Albert Dekker, Henry O'Neill, Chill Wills, Betty Blythe. Director: Jack Conway.

Co-starred for the first time are Clark Gable and Lana Turner. Gable, likeable for all his unscrupulousness, has a part which fits his personality to perfection. Every foot of the film is packed with violent, thrilling action. As a political and physical leader, Gable talks his way from one scrape to another, and when mere words do not get him all that he wants he does not hesitate to use his fists and his gun freely in addition. Miss Turner gets a dramatic opportunity as a blue-blooded Boston girl who laughs at Gable's "I'm not a marrying man" philosophy and cleverly tricks him into a surprise wedding, after which she makes him begin a more conventional courtship.

Constructed for "Honky Tonk" was the largest outdoor set ever built at Culver City which is the scene of three rousing gun duels, two of them between Gable and Dekker, whose vicious fighting scenes in "Strange Cargo" will still be remembered. This great set was also the background for an impressive mob scene in which 500 armed citizens march on the City Hall to oust Gable and his gang from power.

Romantic fireworks, inevitable at the first meeting between Gable and Miss Turner, and continuing throughout the film, reach a peak when Gable, awakening from an irresponsible spree, finds himself married to her. The tension reaches fresh heights when she locks him out of her room and tells him to begin a "long" courtship, only to have him kick down the door.

The Black Sheep of Whitehall (United Artists)

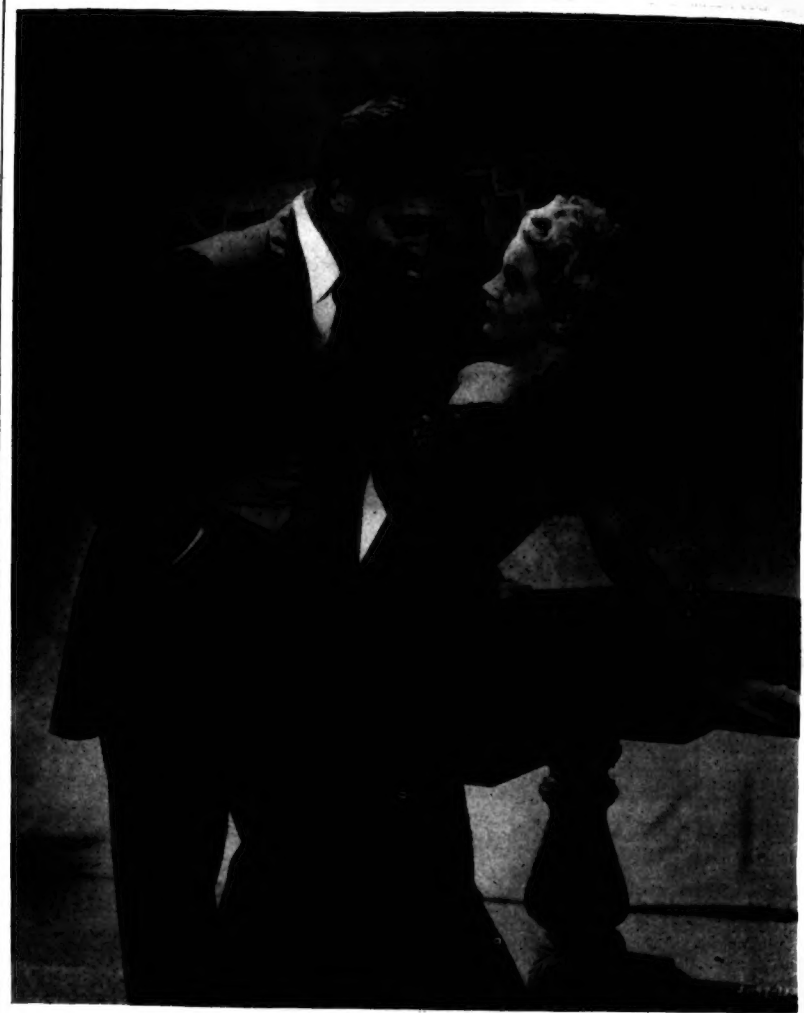
Cambridge Theatre. 2.30 p.m.
Cast: Will Hay, John Mills, Basil Sydney, Frank Cellier, Felix Aylmer, Henry Hewitt, Joss Ambler, Frank Allenby and Thora Hird. Directors: Will Hay and Basil Dearden.

In "The Black Sheep of Whitehall," Will Hay involves himself in some of the most hilarious situations of his remarkable career.

As principal of the Harrow Correspondence College his prestige may seem to stand high, but, alas! it differs in every respect from its more notable namesake. Also, it possesses only one pupil, and he hasn't paid his fees. It is the pursuit of this pupil (John Mills), a young assistant in the Press division of the Ministry of International Commerce, which lands Will in all the exciting complications of the story.

Mistaken at the Ministry for an economics expert, Will becomes entangled in one uproarious misadventure after another, centred round the pursuit of a group of Nazi spies and the rescue of the real Professor.

The pace of the comedy never slackens, indeed, in its final sequences it reaches a crazy speed as Will and Bobby career to London in a contraption of marvellous originality to expose the Nazi plot before an essential agreement can be signed, and Will Hay achieves his reward. A job at the Ministry—but what a job!



Clark Gable and Lana Turner in **HONKY TONK**, which M-G-M will Trade show on Friday, in their private theatre at 11 a.m. and 2.30 p.m. Frank Morgan, Claire Trevor and Marjorie Main in support

Monday

Two in a Taxi (Columbia)

Own Theatre. 10.30 a.m. and 2.15 p.m.

Cast: Anita Louise, Russell Hayden, Noah Beery, Jun., Dick Purcell, Chick Chandler, Fay Helm, George Cleveland, Frank Yaconelli, Ben Taggart, Paul Porcasi, Henry Brandon, John Harmon, Ralph Peters, James Say. Director: Robert Florey.

Has the turbulent background of New York's busy streets with its eternal taxi warfare, and tells the story of an easy-going cab driver and his beautiful blonde girlfriend. Deciding that cab driving holds no future for him, he determines to buy a little garage on Long Island, but the proprietor demands a down payment. From that moment on the cabbie's troubles begin, as he and his girl-friend attempt to scrape together the necessary money. Buffeted about by the fates, he has a quarrel with his girl-friend, his car is smashed in a taxi-war, his driving licence is suspended, and his cab is commandeered by the police in a desperate bandit chase!

In spite of this virtual traffic jam of excitement, fun and heart-throbs, everything ultimately works out for the best when the young driver finally realises that money isn't everything, and his girl-friend happily comes to the conclusion that a girl's fiancé needn't own his business before they can be married.

Hatter's Castle (Paramount)

Plaza. 3.15 p.m.

Cast: Robert Newton, Deborah Kerr, Beatrice Varley, James Mason, Emyln Williams, Henry Oscar, Enid Stamp-Taylor, Anthony Bateman, June Holden, Lawrence Hanray, Aubrey Mallalieu. Director: Lance Comfort.

Based on the famous story by A. J. Cronin, "Hatter's Castle" has a distinguished cast, as seen above. Robert Newton gives a performance of impressive sincerity in the central rôle of Brodie. Emyln Williams is Dennis, Deborah Kerr has the feminine lead as Mary, James Mason is Dr. Renwick, Enid Stamp-Taylor plays Nancy, Henry Oscar is Grierson, and Beatrice Varley plays the part of Mrs. Brodie.

Deborah Kerr fully justifies the claims made for her as a star who has risen to fame in record time. She has appeared in three important films prior to the Cronin story—"Major Barbara," "Love on the Dole" and "Penn of Pennsylvania."

Lance Comfort directed "Hatter's Castle" under the production guidance of I. Goldsmith. Brilliant technical work was accomplished by James Carter, the art director, particularly in the spectacular railway wreck scenes. A complete reconstruction of the Tay Bridge disaster of 1879 was one of his tasks. As a result of extensive research in Scottish railway museums and with guidance from railway experts, a flawless period reconstruction was made of the station at "Levensford." The set was complete with platform, signal-box and a full-scale replica of one of the now defunct North British Railway company's locomotives, with tender and coaches.

In the film Deborah Kerr and Emyln Williams are passengers in this train, but Deborah leaves it before the bridge is crossed, thus saving her life. Emyln Williams, playing Dennis, goes on alone and perishes in the wreck.

Tuesday

Unholy Partners (M-G-M)

Private Theatre. 11 a.m. and 2.30 p.m.

Cast: Edward G. Robinson, Laraine Day, Marsha Hunt, Edward Arnold, William Orr. Director: Mervyn LeRoy.

Manhattan on the loose—its drama and comedy, its reckless romance and roystering adventures—provides the background for "Unholy Partners," centering round a fearless newspaper man in a vortex of stirring events.

Edward G. Robinson is the editor of a blatant tabloid. His partner and bitter enemy is Edward Arnold (of "Meet John Doe" fame) as the big overlord of gangsterdom, who sinks a fortune into the newspaper venture and calls it "chicken feed."

Laraine Day plays a loyal secretary to the devil-may-care editor, devoted to him and protecting him even though she knows that he is irrevocably married to his job. Marsha Hunt appears as the beautiful Broadway girl who is forced to make the night club rounds with Arnold because her father is in his debt, although she loves Tommy Jarvis, a reporter, played by William Orr.

Mervyn LeRoy, who directed Robinson in some of his greatest successes, is in charge of the picture that brings the rumble of the presses, the staccato rattle of gangster guns and the overtone of laughter, melody, heart-break and courage that make Broadway newspaperdom what it is and what it was. This is a story of prohibition, of freak Marathon competitions, and of one of the most colourful periods of New York life. It was produced by Sam Marx, and the picture is packed with spectacular sets of the New York scenes.

Our Wife (Columbia)

Cambridge Theatre. 2.15 p.m.

Cast: Melvyn Douglas, Ruth Hussey, Ellen Drew, Charles Coburn, John Hubbard, Harvey Stephens, Theresa Harris. Director: John M. Stahl.

"Our Wife" is the story of a band leader, a trumpeter, down on his luck. Just when the divorce action undertaken by his gold-digging wife is about to become final he meets a girl who inspires him to more serious work. Hearing of his success his wife tries to win him back. A battle royal ensues when Ellen Drew, as the wife, using all her wiles and charms, goes to work on Melvyn, while Ruth Hussey, as the girl he falls for, though an amateur at the art of man-hunting, pits her brains against the more positive allure of the curvaceous Miss Drew, resulting in a series of hilarious situations with Melvyn Douglas as the unwitting victim of the free-for-all.

Sporting Love (Exclusive)

G.-B. Private Theatre. 11.30 a.m.

Cast: Stanley Lupino, Laddie Cliff, Lu Ann Meredith, Bobbie Comber, Arty Ash. Director: J. Elder Wills.

"Sporting Love" is an adaptation of the famous Gaiety Theatre success which ran for over a year. This famous comedy has been made into a first-rate film production in which, it is claimed, Stanley Lupino makes his biggest film success.

The story deals with two young men who own a horse that is due to run in the Derby, but they have not got the money to pay for the entrance fee or to get the horse to

Continued on page 13

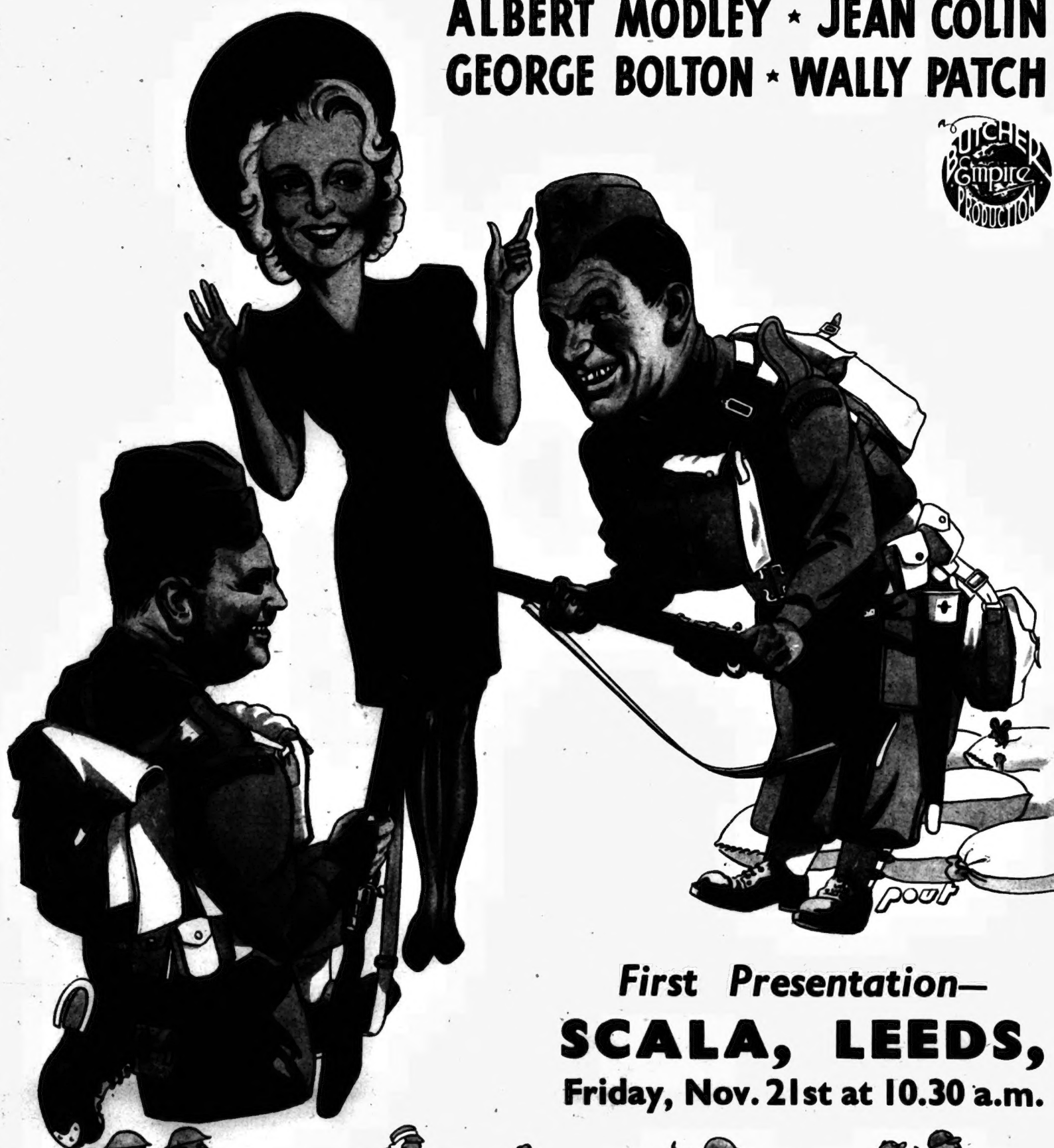
*Signs
of the
Times*

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GEORGE BOLTON ★ WALLY PATCH



First Presentation—
SCALA, LEEDS,
Friday, Nov. 21st at 10.30 a.m.



A YANK IN THE R.A.F.

"A YANK IN R.A.F." BIG MONEY SPINNER ALL BOX OFFICES.

"Quite apart from its great topicality and big star value, it is first-rate entertainment from whichever angle one chooses to look at it. . . . A Yank in the R.A.F. is a box-office money spinner for showmen to show their worth by ensuring that it is overlooked by no one."

"Thrilling action, lively romance, delicious comedy and nonchalant daring neatly welded by breath-taking suspense and grand dialogue. Fine scenes of aerial combat off beaches of Dunkirk provide spectacular climax conceived on realistic lines and vividly suggestive of supreme horror of epic achievement."

"First-class general entertainment with outstanding star and subject appeal making it obvious box-office money spinner . . . modern adventure re-enacted with all the enthusiasm and excitement the most avid sensation-seeker could wish, a star with a tremendous following, a subject not to be beaten for topicality and an entertainment of immense possibilities as a money spinner."

The Cinema.

"A YANK IN R.A.F." A SHOWMAN'S FILM, SPECTACULAR TOPICAL CLIMAX . . .

"Will command the instant attention of every exhibitor alive to the pulling power of Tyrone Power's name, the topical appeal of the title, and the vivid reconstruction of the famous Dunkirk evacuation."

"Leaflet raid on Berlin, forced landing in enemy territory, and culminating heroics of Dunkirk evacuation among action highlights. Lifting nitery production. . . . Capable acting. . . . effective"

"The culminating thrills of a forced descent by the hero in enemy territory, his hair's breadth escape, and final participation in the evacuation of Dunkirk, warrant special attention on the part of exhibitors alive to topicality of appeal allied to the undeniable pull of the stars' names."

Daily Film Renter.

"'Sun Valley Serenade' . . . refreshing confection of triangle situations, rippling comedy, spectacular ice skating, breathless skiing, piquant implications, lavish helpings of dance band renditions and broadly comic subsidiary byplay, set in sparkling background of American winter sports resort. Dazzling stellar portrayals and excellent support. . . . Very good general booking with undeniable assets in feminine star's return."

Daily Film Renter.

"Expert blend of charming romance, tuneful music, half-dozen lilting songs and beautiful ice spectacle, latter notably in lovely scenes of first-class ski-ing before enchanting natural backgrounds of snow-clad mountain, and in artistically staged climax of ice ballet performed by incomparable Sonja Henie and talented 'chorus.'"

The Cinema.



R-A-F

is only the **BEGINNING****THESE ARE
STILL TO COME . . .****BELLE STARR**

All Star Cast

Richard Llewellyn's
**HOW GREEN WAS MY
VALLEY**

All Star Cast

SWAMP WATER

All Star Cast

CONFIRM OR DENY

Don Ameche Joan Bennett

REMEMBER THE DAY

Claudette Colbert John Payne

HIGHWAY TO HELL

Pat O'Brien Carole Landis

SON OF FURY

Tyrone Power George Sanders

MOON TIDE

Jean Gabin Ida Lupino

GREAT GUNS

Laurel and Hardy

**WEEK-END IN
HAVANA**

Alice Faye Carmen Miranda

BLOOD AND SAND

Tyrone Power Rita Hayworth

RISE AND SHINE

Jack Oakie and big cast

THE YOUNG MR. PITT
(BRITISH)

Robert Donat

SONG OF THE ISLANDS

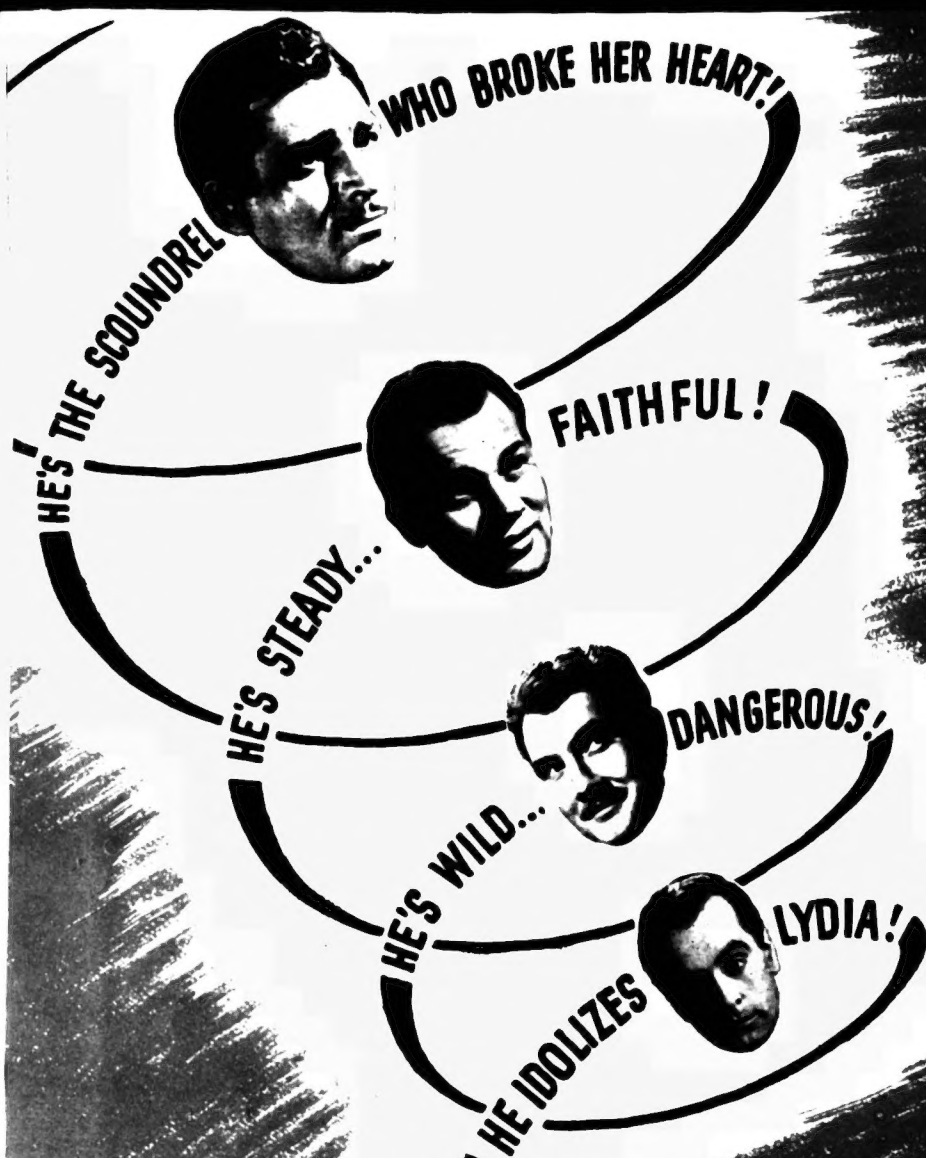
Jack Oakie Betty Grable

**BOWERY
NIGHTINGALE**

Alice Faye John Payne

ROXIE HART

Ginger Rogers



Lydia

A FREE WOMAN!

ring
MARIE OBERON
superbly supported by four new leading men,
ALAN MARSHAL • JOSEPH COTTEN • HANS YARAY • GEORGE REEVES
with JOHN HALLIDAY • SARA ALLGOOD and EDNA MAY OLIVER
Directed by Julien Duvivier



ADVISORY COMMITTEE FOR EMPLOYEES' CALL-UP

Portsmouth Approach to Ministry

GOOD FRIDAY CONTRIBUTION WAIVED

STAFFING difficulties were again discussed at the monthly meeting of the Portsmouth branch of the C.E.A., when it was suggested that a branch Committee might be set up to assist the Divisional Controller of the Ministry of Labour in investigating the cases of cinema employees, male and female. It is reported that the Hampshire C.C. has waived for the duration its proposal to impose a charity contribution for Good Friday opening. The Chairman, Charles Clarke, presided.

A. DANIELS (Secretary) said that such a committee was already working in connection with the London and Home Counties branch, and stated that he had been in communication with the General Secretary to ascertain whether it was possible for a similar committee to be established in the Portsmouth district.

A letter from Mr. Fuller had been received stating that he had been in communication with the Ministry, but that before taking up the matter with the Southern Region it was desired to know the precise area which would be covered by the suggested special arrangement, and the name of the official who would be nominated to handle the matter. Mr. Fuller pointed out that it was desirable that someone should be available at a central address in the area, so that the application of the scheme could not be objected to on the grounds that the machinery would be too cumbersome to work. It was contemplated that the official nominated would work with a committee of the branch that could be called together quickly to consider cases as they arose.

Mr. DANIELS said that he was quite prepared to act so far as Portsmouth, Gosport, Fareham and the Isle of Wight were concerned, but he could not do so if the proposed area was to cover the whole of the Southern Region.

F. B. B. BLAKE asked whether such a committee would have a greater influence than an application from the individual managers, and V. BADMAN said that in the London area the committee's recommendations were being accepted by the local Employment Exchanges.

The CHAIRMAN said he did not think they could undertake to set up a Regional Committee, but he thought they could operate if the Ministry would recognise a committee from the branch to deal with Portsmouth, Gosport, Fareham, Havant and the Isle of Wight.

Eventually, it was agreed to ascertain whether the Ministry would agree to the formation of a committee for the area indicated.

Good Friday Tax Waived

A very satisfactory conclusion was reported to the fight jointly entered into by the Portsmouth and Hampshire branches against the imposition by the Hampshire County Council of a charity levy of 12½ per cent. of the takings as one of the conditions for Good Friday opening. Most of the cinemas in the Portsmouth branch area had agreed not to accept Good Friday opening on these conditions, and it was proposed that a deputation should wait upon the County Council from the branches.

The SECRETARY stated that he had since received a letter from H. H. C. Mitchener, secretary of the Hampshire branch, enclosing copy of a letter from the Hampshire County Council.

This stated that the committee having given further consideration to the matter had now agreed to waive the proposed condition in respect of Good Friday opening for the duration of the war.

Contradictory Licence Terms

Reference was made to the fact that the music and dancing licences recently issued to Portsmouth exhibitors showed the starting time on Sundays as 4.45 p.m., whereas they were now authorised to start at 2.30 p.m. The SECRETARY stated that he had written to the Clerk to the Justices, suggesting that the matter might be put in order by the issue of an amending slip to be attached to the licences.

A letter was received from B. J. Tay in reply, stating that the hours contained in the licences were those fixed by the Licensing Justices subject to any order of the Chief Constable under the Defence Regulations. When the licences were granted in 1940 the Justices gave an undertaking to the Justices that notwithstanding the hours contained in the licences their premises would be open to conform to the Order of the Chief Constable and any subsequent Order varying the hours. This course was adopted to avoid the necessity of amending the licences each time such an Order was made.

The CHAIRMAN said it was now quite obvious from Mr. Tay's letter that they were fully covered.

Appeal from Postal Authorities

A letter was received from the Head Postmaster of Portsmouth which said it would be helpful if the exhibitors could draw the attention of their audiences to the needs of the Post Office as regards temporary staff to deal with the Christmas post.

It was agreed to recommend members to put on a screen notice, subject to the Postmaster providing the slides.

C.E.A. Film Markings

Some criticism was directed against the film markings in the C.E.A. report, and F. B. B. BLAKE asked for suggestions as to whether the members required the present markings to be amended in any way or for them to be abolished altogether.

S. H. PARSONS said he thought that some of the markings were rather misleading, and P. J. MILSON suggested that the mark-

ing of second features was such as to encourage renters to ask for higher rates.

C. B. FOWLE suggested that the maximum marking should be increased so as to allow greater elasticity, and S. H. PARSONS added that failing the abolition of the marking altogether, the maximum should be increased from 12 to 20, so that any marking under ten would indicate a second feature.

The question was asked as to who was responsible for viewing the films, but Coun. H. P. E. MEARS said that that was a secret which was not even divulged to the President of the Association. He added that there were some exhibitors up and down the country who actually did their bookings on the basis of the C.E.A. markings.

W. ELLIOTT (vice-chairman) suggested that if markings were still insisted upon, with a maximum of 20 for first features, there should be another definite maximum of ten for second features.

Coun. MEARS said, in his view, the marking was a farce, because what might appeal to a London area, for instance, would need an entirely different marking for some of the other parts of the country.

The CHAIRMAN: And what might be worth 20 marks to an industrial locality might be worth five in the West End.

The general feeling of the meeting seemed to be in favour of the abolition of marking altogether, but it was left to the delegates to put forward some of the alternative suggestions made.

A.R.P. Propaganda

J. BOSCOCK brought forward a letter he had received from the A.R.P. Organiser at Havant, stating that he had been instructed to approach local exhibitors with a view to showing the film "The Guardian of Your Life," a three-reeler dealing with the proper use of respirators, which, it was stated, would take about half an hour to show. Mr. BOSCOCK added that he had sent a letter in reply, pointing out that arrangements for showing such films were made through the Ministry of Information, and suggesting that the Ministry of Home Security should get into touch with the M. of I. accordingly.

It was mentioned that the same approach had been made in other branch areas, where the Ministry were being asked to pay for the exhibition of the film, and it was pointed out that arrangements could be made by the exhibitors to hire out their halls to the Ministry of Home Security for special exhibitions of this kind if they so desired.

Snub for the W.A.A.F.

The CHAIRMAN mentioned that a double-crown poster and a slide had been left at the box-office of one of his theatres, appealing for recruits for the W.R.A.F.s. As the matter was most irregular and no approach had been made to the branch, he did not propose to show the slide, and he hoped that other members would take the same course.

Monthly Meeting Date

The branch were asked to consider changing the date of the monthly meeting because meeting as they did on the first Wednesday of the month their delegates' reports of General Council proceedings were always several weeks old. Further, the General Council meeting was held too close to their own meeting date to enable them to give the necessary nine days' notice if they wished to put anything on the G.C. agenda.

It was agreed that commencing in the New Year the branch meeting should be changed from the first Wednesday to the fourth Wednesday in the month.

It was reported that the Rialto cinema had been closed as the result of damage by enemy action, and that Coun. F. J. SPICKERELL was now the member for the Troxy, Fratton.



View taken from top table during the recent Columbia Convention at Grosvenor House, showing Columbia delegates who assembled there from all parts of the U.K.

Failure of Opposition to West End Licences

THE DISGRUNTLED PATRON AND A MATTER OF GOODWILL

THE granting of two cinema licences were unsuccessfully opposed at the meeting on November 5 of the L.C.C. Public Control Committee, on grounds of interest to exhibitors in general. In one case a patron complained that he had been compelled to leave a West End cinema before the advertised time, and in the other it was argued that the turnover to newsreel programmes by one cinema would prejudice the goodwill of a neighbouring newsreel theatre which had been forced to close by enemy action.

L.C.C. TRIBUTE TO TRADE'S WAR EFFORT

Licencees Collaborate with Council

A generous tribute to the work of the cinema in the National effort in these days of crisis was paid by John Cliff, chairman of the Public Control Committee of the London County Council, at the annual Licensing Sessions. He expressed concern, however, at the character of some Sunday entertainments.

The industry was playing an invaluable part in the maintenance of public morale, the chairman declared. It was interesting to note, he also said, that the number of premises covered by this year's list was only 22 fewer than those in respect of which licences were granted last year.

He referred appreciatively to the wholehearted collaboration of licencees generally in black-out conditions and in the operation of the hours of Sunday opening.

Mr. Cliff stated that the Council had recently issued a warning emphasising the statutory limitations governing Sunday entertainments. There appeared to exist in some quarters, he said, an impression—wholly unfounded—that some laxity in the matter of these entertainments would be countenanced. He hoped there would be no further cause of complaint.

Stourbridge Odeon Raises £500

A year ago, Jock Rolls, manager of the Odeon Theatre, Stourbridge, expressed his determination to raise £500 for local charities within 12 months, and this ambition has been realised—with £40 odd to spare!

This remarkable year's activity ended with a good burst last week when £175 6s. was collected for the Odeon's War Comforts Fund within six days.



Spencer Tracy and Ingrid Bergman in a scene from DR. JEKYLL AND MR. HYDE, a forthcoming M-G-M picture

In opposing the renewal of the licence of Studio One, Oxford Street, owned by Amalgamated Pictures, Ltd., A. J. Stern, of Bayswater, a picture theatre patron, stated that about 7.45 p.m. on Sunday, August 3, he bought two 2s. 6d. seats at this cinema. A notice gave the closing time as 10 p.m. About 8.20 "God Save the King" was played and the lights went up. The audience were surprised and many sat down again. He was unable to see the manager. Subsequently he sent two letters to the company but no reply had been received. There was no notice discernible that the performance would end at 8.30, the category board giving the appropriate times of films stated that the main film would begin at 8.35.

In reply to Mr. Mitchell, for the company, Mr. Stern said he was not aware that in accordance with L.C.C. regulations the hours of closing on Sundays in West London had been changed as from Sunday, August 3. He had not heard the broadcast to that effect nor had he seen it exhibited in any of the cinema's advertisements.

Change Announced

W. E. G. Morgan, manager of the cinema, said a poster announcing the statutory change in Sunday cinema hours had been displayed, and the time of the programmes was shown on the "category" board. Anybody entering the theatre after the last programme had started would have been told.

B. J. Sexton, doorman, said he was given special instructions that day as it was the first Sunday of the change, to call out to everybody going in when the last show had started that they were closing at 8.30.

Mr. Stern definitely denied that he was told of this.

John Cliff, chairman of Public Control Committee, said the committee appreciated the public duty Mr. Stern had undertaken. The licencees would be renewed, but the committee were not satisfied the cinema took all steps to give the widest publicity to the change in hours.

NEWSREEL THEATRE'S GOODWILL

Another unsuccessful attempt to oppose the granting of a licence was that made by London News Theatres, Ltd., in respect of the application by Majestic Cinema (West End), Ltd., for a licence for the Majestic, Tottenham Court Road.

The basis of the opposition was that the Sphere News Theatre, 70 yards from the Majestic, had shown only newsreels until it was closed as the result of enemy action. The Majestic formerly devoted to the presentation of feature films, now advertised the showing of newsreels. This was unfair, contended counsel, as it would jeopardise the good will built up by the Sphere which, when reopened, would have to start creating a good will all over again.

Counsel for the Majestic maintained that goodwill depended on carrying on at a profit whereas, he alleged, the Sphere had lost £1,100 during 1940. He contended that it was not in the public interest that a licence excluding the presentation of newsreels should be granted. The opponent's case had no substance in law or in fact and would not bear investigation.

The licence was granted.

BRUM BUYS SPITFIRE

At the Clifton Cinema, Great Barr, Birmingham, on Saturday, Capt. S. W. Cliff, managing director of the Clifton circuit, handed to Sir Patrick Hannon M.P., as representing the Minister of Aircraft Production, a cheque for £5,000 for the purchase of a "Clifton Cinema" Spitfire. Not only have the directors, staffs and patrons of Clifton cinemas raised sufficient money to purchase a Spitfire, but Capt. Cliff also presented to Sir Patrick a cheque for £1,000 for the R.A.F. Benevolent Fund.

LORD KEMSLEY SUPPORTS KINE

Defects of Newsreel Propaganda

DRASTIC REFORM NEEDED AT M. of I.

A striking endorsement of the "Kine" criticism of the ineffective attitude of the Films Division of the Ministry of Information, particularly as regards newsreel propaganda, which appeared in our October 30 issue, appears in an article written by Lord Kemsley, the newspaper Baron, writing in the "Daily Sketch" of November 7.

Lord Kemsley, after paying a tribute to the energetic and able direction of Brendan Bracken, under whose supervision, he says, the M. of I. has shown better results, goes on to say:

Drastic Reform Needed

"There is, however, one department of its activities that makes a claimant call for drastic reform. That is its Film Section.

"Whether the inefficiency and weakness shown by those officials who are responsible for the M. of I. films are due to lack of generosity by the Treasury, or whether they are due to insufficient imagination and deficient enterprise on the part of the War Cabinet in its general attitude towards films I am not in a position to know.

"But the deplorable fact remains that British news and propaganda as conveyed through our official films demand immediate and thorough overhauling and improving.

"At one of our leading cinemas this week, I was privileged to see a superb example of Soviet brilliance in this vital field of applied moving photography, an art of boundless power to influence the minds and spirits of the multitude.

"It is called 'Our Russian Allies,' and in a magnificent parade of Soviet skill and strength in peace as well as in war time, it shows up our own feeble and ill-nourished efforts in the production of propaganda films for the miserable ineptitudes they are.

"No pains are spared, no expense is considered, nothing is overlooked in the preparation of this Russian film. The organisation of the huge crowds, the vast displays of munitions, the physical beauty and power of the Russian people are revealed with photographic excellence.

"Every detail of Russian warfare is shown with a skill that is simply superlative.

Object Lessons

"This Russian masterpiece is preceded in the programme by one of our own M. of I. films on the W.R.N.S. This is a piece of



craftsmanship upon which I prefer to be silent, except to say that if it does not break in the middle, as it did on the occasion when I saw it, readers had better judge it for themselves.

"Following 'Our Russian Allies' was a British news picture dealing with mock operations in Northern Ireland, in which the only British tank of any size was shown entering a stream, where it broke down, and from which British soldiers were seen struggling to extricate it.

"If we cannot show our Army and its upholders except under conditions of discomfort and defeat, let us content ourselves with pictures of our Allies.

"They, at least, will provide us with object lessons we can take to heart."

£68 Theft from Kinema

A story of two 14-year-old evacuee boys who left Melksham with £68 between them, the money being the proceeds of a daring theft from Melksham Picture Palace, and travelled to Liverpool, Bath and Bristol, was disclosed at Melksham Juvenile Court recently.

The boy who stole the money was sent to an approved school, and the other boy was bound over for two years.

DUTY FREE FILM

Kinematograph films, 35-mm. sensitised, unexposed, for use in the production of miniature diagnostic X-ray film negatives, under security, are now admitted free of duty to the Australian Commonwealth.

Fred MacMurray and Mary Martin in
NEW YORK TOWN, a forthcoming
Paramount presentation

PARAMOUNT'S KEY THEATRES AND QUOTA CHARGE

Decision Reserved

THE hearing of the summonses against two West End cinemas—the Plaza, Lower Regent Street, and the Carlton, Haymarket—alleging that they failed to comply with the British films quota required in 1939-40 was resumed at Bow Street on November 7.

The summonses were against the proprietary companies—the Plaza Theatre Co., Ltd., and the Carlton Theatre, Ltd., both of Wardour Street, W.—which were stated by J. M. Symmons, for the Board of Trade, to be controlled by Paramount Pictures, Incorporated, of New York.

Both companies have pleaded not guilty to the summonses, which allege that the Plaza showed 8.8 per cent. and the Carlton 11.55 per cent. of British long films instead of the required 15 per cent. The Carlton was also alleged to have shown 6.45 per cent. of British "shorts" instead of the required 12½ per cent.

A. Aiken-Watson, defending, said that the films available during the relevant period were either unsuitable or could have been got only at excessive cost.

George William Budden, secretary of the defendant companies, said that he did not know that "White Sails" was a foreign film until he received a letter from the Board of Trade.

Mr. Aiken-Watson said that it was a wicked thing when America was giving us the assistance she was that somebody at the Board of Trade should press the case presumably because the company was American. There was only one other West End theatre which had been guilty of quota offences during the period, and that was British-owned and one of its directors was a member of the Film Council. That theatre had not been prosecuted.

Mr. Symmons replied that the evidence was that the default of the British-owned theatre was less than 1 per cent., and it had never been the practice to prosecute for trifling offences. The person Mr. Aiken-Watson had said was a member of the Film Council was not a director of the theatre.

Mr. Aiken-Watson: I am told I am wrong. He is an employee.

The Magistrate (Mr. Fry), saying that he wanted to read over some of the arguments, reserved his decision until Tuesday.

PORTMAN MAKES A PERSONAL

"49th Parallel" Premiere at Newcastle

Eric Portman, a former member of the Jesmond Playhouse Repertory Co., Newcastle, visited the Odeon last week where the film "49th Parallel," in which he is featured, was played to full houses.

During an interval Mr. Portman appeared on the stage and afterwards met many of the guests, including the Lord Mayor and Lady Mayoress, Sir John and Lady Maxwell, Sir Arthur Lambert, the Town Clerk, the Chief Constable, Lieut.-Colonel G. Wright, and T. F. Massicks.

R. C. Sidney Willmot, manager of the Odeon, received the guests.

White Cinema Club and C.E.A.

ULSTER EXHIBITORS TO DISCUSS ALLIANCE

THE question of a working alliance with the C.E.A., is one of the major questions which will be discussed at an early meeting of the White Cinema Club.

The committee of the White Cinema Club has sent forward a unanimous recommendation to the trade which, if carried, will lead the way to the association between the representative of the exhibitors of Great Britain and Northern Ireland.

Capt. Theo. Fligelstone, M.C., will be present at the meeting on behalf of the C.E.A. to deal with queries regarding the C.E.A.

"Poaching" Agreement

Another important matter to be considered is the staffing problem, which is now causing concern, and it is hoped to reach an agreement which will ban poaching of staffs.

Several leading exhibitors have already agreed among themselves not to poach, and it is hoped to secure complete unanimity on the matter.

Ulster Production

Once again the establishment in Northern Ireland of a film producing company is being mooted; there is the usual talk of oceans of talent and stars being available and hints of an appeal to the public for financial support. The Trade, however, has heard this story so often that it just refuses to get "het-up."

Two Important Shows

There was an imposing attendance of the Trade and well-known personalities in Northern Ireland at G.F.D.'s Trade show of "49th Parallel" at the Classic and an equally imposing one at the Hippodrome for the preview of "One Day in Soviet Russia" (Anglo-American).

Scottish News

Honour For J. S. Dunbar

ALEC GIBSON IN CHARGE FOR PARAMOUNT

J. S. Dunbar, assistant divisional superintendent in Scotland of the G.B. Corporation, has, on the recommendation of Sir Henry Steel, while Lord Provost of Edinburgh, been appointed to the Commission of the Peace for the county of the City of Edinburgh.

Mr. Dunbar is a prominent member of the Edinburgh Section of the C.E.A., was convener of the committee which organised the successful ambulance effort, and a member of the small committee which carried out the equally successful Kinema Sunday. He is a past-president of the Scottish Branch.

Cinema Club

President Beveridge has another big line-up with popular attractions for to-morrow's Cinema Club luncheon. A well-known variety star in town is expected to be there, and Oscar Rabin, Harry Davis and his Band will also be present as guests.

With M-G-M.

Fred Williams, late of Warner Bros., is back again on the road. Since Monday he has been carrying M-G-M. synopses.

Glasgow's Warship Week

Warship Week was exploited by James M. Archer, manager of La Scala, Glasgow, to swell the Glasgow effort.

A stall, 10 ft. by 8 ft. and draped with red, white and blue, situated in a prominent position in the vestibule, invited patrons to transact any business they desired in aid of Warship Week. The stall was staffed by Savings Bank employees who had on sale Savings Certificates, War Bonds, National Defence Bonds, Savings Stamps, etc. The stand was regularly commented on by many patrons, and received much publicity in the local Press.

The first certificate was purchased by a



J. S. DUNBAR

EXCLUSIVE'S LATEST OFFERINGS

STANLEY LUPINO

"Sporting Love"

A HAMMER PRODUCTION

A Film Version of the GAIETY THEATRE Success.
The Play that convulsed London for over a year.
A Laugh Riot all the way to the Winning Post.
CERT. U . . . NEW PRINTS

TRADE SHOW: Tuesday, Nov. 18
at 11.30 a.m.

GAUMONT BRITISH THEATRE
FILM HOUSE, WARDOUR STREET

Also the following "THRILLERS" are offered

DIAL 999—Cert. A—British Quota
MURDER IN THE FAMILY—Cert. A—British Quota
THE VILLIERS DIAMOND—Cert. A—British Quota
THE £5 MAN—Cert. A—A Great Picture

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NEWCASTLE—CENTRAL FILM AGENCY, 11, Bath Lane

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PALACE, SOUTH SHIELDS WAR EFFORT

The directors of the Palace, South Shields, through Col. J. J. Gillespie, opened the cinema on Sunday to raise funds for the Northumberland and Durham War Needs Fund.

Two performances were given, with the object of raising £100 for the fund, to which the directors recently handed over a cheque for a similar amount.

The Mayor and Chief Constable extended their patronage to the effort.

£100 FOR RUSSIAN RED CROSS

Coun. Alfred Levy, of the Scala and Futurist, Lime Street, Liverpool, has handed to the Lord Mayor of Liverpool a cheque for 100 guineas, as the result of an appeal in aid of the Russian Red Cross.

Morecambe Watch Committee has approved plans by Mr. F. Obank for alterations at the Astoria Theatre, Marine Road.



Fred MacMurray and Mary Martin in Paramount's **NEW YORK TOWN**, which is being Trade shown on Wednesday, November 19, at 10.30 a.m. in their Own Theatre

Continued from page 6

London Trade Show Diary

Epsom. In addition, there are numerous misunderstandings and love affairs embellishing the hilarious plot.

Wednesday

The Big Boss (Columbia)

Own Theatre. 10.30 a.m. and 2.15 p.m.
Cast: Otto Kruger, Gloria Dickson, John Littel, Don Beddoe, Robert Eske, George Lessey, Joe Conti. Director: Charles Barton.

Blasting the lid of political racketeering, "The Big Boss" tells the story of the nefarious machinations of Jim Maloney, head of the State's political machine. Maloney, portrayed by Kruger, is a vicious racketeer whose best-paying scheme is one in which his associates buy up large sections of poor land, which is then greatly improved by convicts at the State's expense. A reform candidate for governor, Bob Dugan, wins the election and promptly sets out to break Maloney's corrupt machine and abolish the chain-gangs. A hard-hitting, wise-cracking newspaper reporter, in the person of blonde Gloria Dickson, is determined to swing along with the new governor and offers him all the help she can give. How he succeeds in smashing the racket in spite of strong opposition by Maloney and his cohorts, furnishes the basis for one of the most exciting screen events seen in a long time, and leads up to an amazing surprise climax.

SHEFFIELD CLOSING HOURS

Extended to 10 p.m.

By agreement between the Sheffield C.E.A. and the Chief Constable, kinemas in the centre of the city were allowed to remain open until 9.15 p.m., and those in the suburbs until 9.45 p.m. This has now been cancelled and the Sheffield houses may close not later than 10 p.m. in accordance with the recent announcement by Herbert Morrison.

As the result of a deputation to the Chief Constable, Arnold R. Favell (secretary of the C.E.A.) has received a letter from the Chief Constable stating that he does not propose to ask for any special closing of places of entertainment in the city and that the C.E.A. may consider the previous agreement as cancelled.

OLDHAM S.O. CONDITIONS

Some of the conditions of Sunday opening at Oldham have been approved by the Watch Committee. Others have still to be settled.

According to present arrangements the kinemas will be allowed to open from 5.30 to 10 p.m., six-day week for employees, two days' notice of any intention to close on particular Sundays to be given to the authorities.

Representatives of the local kinemas will probably discuss the other conditions with the Watch Committee.

New York Town (Paramount)

Private Theatre. 10.30 a.m.

Cast: Fred MacMurray, Mary Martin, Robert Preston, Akim Tamiroff, Lynne Overman, Eric Blore, Cecil Kellaway, Fuzzy Knight. Director: Charles Vidor.

"New York Town" is described as a romantic drama of the American metropolis approached from a different angle without night-clubs, gangsters or luxury pent-houses. Instead it deals with the New York that New Yorkers see, the city in which they live, struggle and some find happiness.

Fred MacMurray, a side-walk photographer who knows all the angles, lives with Akim Tamiroff, a painter on the top floor of a typical Manhattan apartment house. Snapping his pictures of the passers-by on fashionable Fifth Avenue, Fred meets Mary Martin, a young girl broke and friendless from a small town. He provides her with food and a job—which they create for her—selling their pictures.

Calling at a Park Avenue residence to sell a portrait painting, Mary meets wealthy Robert Preston, a play-boy bachelor. Fred urges her to assure her future by capturing the susceptible Preston. Mary, nettled at Fred's blindness to her feelings to him and out of pique, accepts Preston's proposal. They plan a honeymoon in South America.

Fred suddenly wakes up to the realities of the situation and lays a careful scheme to sabotage the wedding plans and to win the girl himself.

Company Notes and News

NEW PRIVATE COMPANIES

Irish Cinema Supply Co., Ltd.—Registered in Belfast October 23. Capital, £1,200 in 1,200 shares of £1 each. Manufacturers and installers of cinema equipment, etc. The subscribers are: John J. Curran, 401, Antrim Road, Belfast, company director; James Curran, 22, Morningside, Bangor, Co. Down, company director.

Services Entertainments, Ltd.—Registered in Belfast October 23. Capital, £1,000 in 1,000 shares of £1 each. Producers and exhibitors of cinematograph films, etc. The first directors are not named. Qualification, 50 shares. Registered office: 29, Donegall Street, Belfast.

MORTGAGES AND CHARGES

Poynton Cinema, Ltd., Poynton, Ches.—Charge dated September 23, 1941, on Brookfield Cinema, Poynton, Ches. (being property acquired by the company on October 6, 1941). Amount owing: £6,600. Registered pursuant to Section 81 of the Companies Act, 1929. Mortgagees: District Bank, Ltd.

SATISFACTIONS

Dominion Cinema Co. (Leeds), Ltd., Montreal Avenue, Chapel Allerton, Leeds.—Satisfaction in full on September 29, 1941, of mortgage dated January 3, 1934, and registered January 8, 1934, securing £10,000.

W. W. Turner and Co., Ltd., theatre, music-hall picture house and general furnisiers, etc., Station Road, Northfield, Birmingham.—Satisfaction to the extent of £2,000, on October 15, 1941, of charge dated June 4, 1934, and registered June 6, 1934.

KINEMAS SHOW QUIETER TENDENCY

Effect of G.B.—Odeon Denial

A.B.P.C. ISSUES IMPROVE

AFTER a great deal of excitement during the early part of the period under review, cinema shares became less active later, although most of the closing prices on the week showed further advances on balance.

There was still a good deal of activity, however, in the Gaumont issues on the various rumours in circulation about a possible closer working arrangement with Odeon, and also a discussion about a capital reorganisation scheme.

But it is now generally believed that there will be no big changes at the moment. Gaumont-British ordinary rose 3d. to 7s. 3d., while the "A" were 2½d. higher at 3s. 2½d., and the debentures 10s. up at £85. Odeons were 4½d. better at 8s. 4½d.

Other members of the Gaumont group were in demand, including P.C.T. preferred ordinary, which improved 7½d. to 16s. 6d., and the "B" preference of the same company, which rose from 19s. 6d. to 20s. 3d. A.P.P.H. ordinary advanced 1s. 3d. to 9s. 3d. on the increased dividend.

A. B. P. C. issues which had been rather quiet during the G.B. activity, improved 5½d. to 8s. 5½d. for the 5s. ordinary, while the 6 per cent. preference were 1s. to the good at 18s. 9d., and the debentures 30s. better at £99.

African Theatres ordinary were again a good market, rising from 41s. 9d. to 43s.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres, Ord.	41/9	43/-	+ 1/3
Assoc. Brit. Pic. Corp. 5/- ord.	8/-	8/5½	+ 5½
" 5% Pref.	17/9	18/9	+ 1/-
" 5% Debs.	408	409½	+ 1½
A.P.P.H. Ord.	8/-	9/3	+ 30/-
Brit. & Dom. Films Ltd.	-/6	-/6	—
Brit. Lion Ref. Ord.	5/9	5/9	—
Capital Prov. News 5/-	-/9	-/9	—
Gaumont Brit. Ord. 10/-	7/-	7/3	+ 3/-
" " Ord.	3/-	3/2½	+ 2½
" 5½ 1st Pref.	14/9	15/9	+ 10/-
" 4½ New Debs.	£84½	£85	+ 5/-
General The. Prefd.	4/9	5/3	+ 6/-
6½ 1st Mort. Deb.	£79	£81	+ £2
Mde. Tussaud 1/- Def.	-/7	-/9	+ 2/-
" £1 Fred. Ord.	3/-	3/-	—
Moss Empires £1 Ord.	18/-	18/-	—
" £1 Cum. Pref.	16/-	16/-	—
Odeon 5/- Ord.	8/-	8/4½	+ 4½
" 6% Pref.	15/3	15/3	—
" 5% Debs.	£90½	£90½	—
P.C.T. 7½ Ptg. P. Ord.	15/10½	16/6	+ 7½
" Cum. " " Pref. £1	20/7½	20/7½	—
" Cum. " " Pref.	19/6	20/3	+ 7/-
" Const. 7% Pref.	22/6	22/6	—
Sound City (Films) 6% Pref.	3/3	3/3	—
Stoll Th. Corp.	3/-	2/6	- 6/-
Twentieth Cent. 6% Pref.	-/8½	-/8½	—
Union Cinemas Ord.	-/7	-/7	—
" 1st Pref.	6/3	6/3	—
" 2nd Pref.	3/3	3/3	—

£1 shares unless otherwise stated.

GAUMONT-BRITISH DEAL

Explanation Asked of Implications of the Sale

The following letter has been sent by Nordon and Co. to the new chairman of the Gaumont-British Picture Corporation, Ltd., J. A. Rank:—

"Dear Sir,—The shareholders whom we represent, and who to the number of 3,233, holding over 1,160,000 shares, obtained the appointment in January, 1939, of Mr. R. Kettle, F.C.A., as inspector to investigate and report on the company's affairs under Sec. 135 of the Companies Act, 1929, would be grateful for a statement by you on the implications of the recently announced acquisition of the control of the company by General Film Distributors, Ltd.

"The aspect of this transaction at which our clients are puzzled is that, in spite of the fact that the £3,000,000 of ordinary capital in the company has received no dividend for six years, Mr. Isidore Ostrer and his friends should be able to persuade your company to pay them a sum which is reported to be £700,000 for the right of control. In other words, what proprietary and saleable right did Mr. Isidore Ostrer possess which the shareholders did not? Conversely, what financial benefits, commensurate with the payment of so large a sum, are open to your company as purchasers of 'control' which are not available in the form of dividends for the ordinary shareholders?

"To refresh your memory we enclose a print of the statement of the grounds of application on which the Board of Trade made their appointment and which, as you will see, deals with the Metropolitan and Bradford position.

"Yours faithfully, Nordon and Co."

DISCHARGE SUSPENDED FOR TWELVE MONTHS

John Henry Canvin, cinema proprietor, 57, Auckland Street, Kennington, London, S.E., applied for his discharge at the London Bankruptcy Court on November 5.

The Official Receiver reported that debtor failed in November, 1940, with liabilities of £7,700 and the assets might produce sufficient to pay a dividend of 5d. in the £.

Debtor entered into the cinema business in 1922 and since then had been associated with a number of theatres in various parts of the country. He attributed his failure to liabilities under guarantees, unsettled trading conditions due to the war, and other causes.

The Registrar granted the discharge subject to a suspension of 12 months.

A.P.P.H. Pay 3 per cent.

BUT PROFITS ARE LOWER THIS YEAR

THE full report of Associated Provincial Picture Houses records a net profit of £76,031 for the year to May 31 last. This represents a decrease of £18,369 compared with the figure for the preceding year.

It is before deducting appropriations for taxes and depreciation.

N.D.C. and income tax require £29,310, compared with £24,490, while £27,000 (same) is placed to depreciation reserve.

This leaves a net profit of £19,721, in comparison with £42,910. Preference dividend takes £7,500 gross.

Last year, £15,000 was placed to reserve and £6,410 was added to the carry forward. This time there is no reserve allocation and the balance forward is reduced from £95,744 to £86,965. In the balance sheet cash stands at £103,266, against £34,467, but debtors are lower at £7,833, compared with £12,073.

Creditors, on the other hand, are more than double at £94,909, while the actual reserve fund is reduced to £114,500, after deducting £10,500 for War Damage Insurance.

The dividend is 3 per cent. for the year on the ordinary capital, compared with 2 per cent.

UNIVERSAL PROFITS EXPECTED TO SMASH RECORDS

From Kine New York Correspondent

It is estimated that Universal profit for the year ending November 1 is about \$4,000,000 and is nearly the best in the company's history. It compares with a profit of about \$2,400,000 last year and \$1,100,000 the preceding year.

The profit for the final quarter of the current year is expected to be \$1,250,000.

K.A.O. Reduced Profits

Keith Albee Orpheum 39 week profit to October 4 last is \$368,418 and compares with \$489,259 the same period last year.

The Bromsgrove magistrates have allocated to local charities the sum of £295 as a result of Sunday performances at the Plaza, Bromsgrove, during the 11 months ending September 30.

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
† <i>Aloma of the South Seas</i> (Paramount)—American.	75 min. (A)	Dorothy Lamour, Jon Hall, Philip Reid.	Spectacular romantic melodrama, in Technicolor and set in the tropics. Story fantastic, but evergreen; acting adequate and culminating thrills terrific. Photography excellent.	Obvious star booking for industrial halls. Nothing to harm youngsters.
<i>Cyclone Ranger (The)</i> (Equity)—American.	60 min. (U)	Bill Cody, ...	Unpretentious outdoor melodrama. Story far-fetched, but action fast and sentiment popular.	Handy second for industrialites and youngsters.
<i>Desperate Cargo</i> (Pathe)—American.	66 min. (A)	Nina Quartaro, Ralph Byrd, ...	Comedy-melodrama with a Caribbean background. Story actionful, team work enthusiastic and versatile and climax exciting.	Good popular booking. Nothing to harm youngsters.
<i>Double Cross</i> (Pathe)—American.	63 min. (A)	Kane Richmond, Wynne Gibson, ...	Conventional gangster melodrama with police department and night club asides. Acting and detail good, but story obvious.	Fair average programmer. Hardly suitable for youngsters.
<i>Henry Aldrich for President</i> (Paramount)—American.	75 min. (U)	Jimmy Lydon, June Preisser, ...	Collegiate comedy drama, the latest of the Henry Aldrich series. Humour boisterous and climax spectacular, but atmosphere weak.	Programmer for family halls and youngsters.
<i>Little Foxes (The)</i> (Radio)—American.	116 min. (A)	Bette Davis, Herbert Marshall, ...	Brilliantly acted and subtly sinister period domestic piece. Story unusual and gripping, star and supporting players' performances terrific and direction and atmosphere flawless.	Outstanding booking particularly for good and high-class halls. Not for children.
<i>Lydia</i> (United Artists)—American.	97 min. (A)	Merle Oberon, Edna May Oliver, Alan Marshall.	Cavalcade of romance, told in retrospect. Story artificial and untidy, but acting very good, technical presentation superb and feminine appeal terrific.	Excellent mass booking. Hardly suitable for youngsters.

* A British Picture.

† In Technicolor.

REVIEWS FOR SHOWMEN

Lydia

United Artists. American (A). Directed by Julien Duvivier. Featuring Merle Oberon, Edna May Oliver and Alan Marshall. 8,864 feet. Release not fixed.

CAVALCADE of romance, told in retrospect, based on the strenuous and colourful love life of an elderly spinster. Its moral, if any, is that few men know women and fewer women know themselves. It unfolds in flashback, and it indulges in spoken thoughts, it is over-dressed, and it borrows every cliché in the annals of fiction. A gargantuan feast, it will thrill some some of the time, some all of the time, and with the rest cause acute indigestion. But its colossal menu cannot be ignored.

This, its star values—Merle Oberon is brilliant in testing circumstances—impeccable technical presentation—the photography is superb—and obvious feminine appeal remove all popular box-office doubts.

Story.—Lydia MacMillan, a Boston-born spinster of advancing years, meets three former suitors—Michael, a physician and son of the MacMillan butler; Bob, an old football hero and now a night-club manager; and Frank, a gifted and blind pianist—following the inauguration of a home for the blind.

The three men are still faithful to Lydia and are interested to know why she had refused to marry all three of them. She then tells the story of her one and only real love, Richard. She explains how she met him first, following her lucky escape from a runaway marriage with Bob, and next while waving good-bye to Michael during the Spanish-American war. Richard also served, and while he was away Lydia, feeling her life empty, established a home for the blind.

On Richard's return she lived with him for a month, but after declaring his love he went away, never to return. Lydia remained faithful to Richard and his memory, but when he is introduced at the fade-out he fails to recognise her. It is suggested that most men and women worship and dedicate their lives to phantoms.

Acting.—Merle Oberon has to express many moods as Lydia, and she meets the responsibility with virility and grace. The story may be phoney, but her performance is both vital and sincere. Alan Marshall, Joseph Cotten, Hans Yarrow and George Reeves are sound as Richard, Michael, Frank and Bob. Best of all is Edna May Oliver as Lydia's grog-bibbing yet aristocratic grandmother.

Production.—To see this picture is to see everything in pictures. Relevant or no, nothing is left out. Sacred and profane love, bawdy, tender and picturesque vignettes, blind children in tear-compelling frames, mammoth orchestras, liquid flashbacks, dramatic death sequences, and a cynical yet sentimental climax figure in traditional sequence.

To make doubly sure, it is faultlessly characterised and flawlessly presented technically. Alexander Korda has deserted the intelligentsia for the ninepennies with a vengeance. And who can blame him!

Points of Appeal.—Colourful story, effective technical presentation, sincere characterisation, tremendous feminine angle, good dialogue, effective musical accompaniment.

The Little Foxes

RKO-Radio. American (A). Directed by William Wyler. Featuring Bette Davis, Herbert Marshall and Teresa Wright. 10,408 feet. Release date not fixed.

BRILLIANTLY acted, subtly sinister period domestic piece, with a 1900 "way down South" background, concerning the calculated villainy of an ambitious woman who rates money and power higher than her husband's life and her only daughter's happiness. The central character's brothers are equally unscrupulous, but in the end she even improves on their wicked technique and subterfuge. There is no moral to the tale, no light relief and very little popular romance. But sordid, ugly and sinister as it undoubtedly is, it nevertheless holds, thrills and fascinates. Its secret is its superb acting—Bette Davis and a number of recruits from the legitimate stage give amazingly clever and almost uncomfortably accurate portrayals as the main members of the family concerned—flawless atmosphere and mastery of psychology. Its magnificent melodrama is firmly embossed with feminine appeal. Outstanding booking, particularly for good and high-class halls.

Story.—Regina Giddens, an ambitious woman separated from her ailing banker husband, Horace, and her two brothers, Ben and Oscar, decide to invest in a new milling enterprise. They are seventy-five thousand dollars short, but Regina is confident she can get the necessary money out of Horace. She sends her only daughter Alexandra to inveigle Horace back home. He soon realises that the investment would result in sweet-shops for the negro population; he also discovers that there is a scheme afoot to marry Alexandra to Leo, Oscar's half-wit son. Consequently, he stubbornly refuses to invest his money. Ben and Oscar then act alone and force Leo to "borrow" bonds belonging to Horace. When Horace learns of this he informs Regina that he will treat the money as a loan, thereby preventing her from having a partnership in the new enterprise. Following a heated discussion he has a seizure, and Regina makes no effort to save his life. After her husband's death Regina informs her brothers that she has them completely in her power. Unless they agree to give her seventy-five per cent. interest she will have them jailed. They leave her to it and so does Alexandra. She elopes with David Hewitt, a likeable local reporter.

Acting.—Bette Davis is superb as the unprincipled, unscrupulous, ruthlessly ambitious and murderous Regina. There has never been a more brilliant and thorough portrait in feminine villainy. Charles Dingle, Carl Benton Reid, and Dan Duryea are no less effective as Ben, Oscar and Leo, and Patricia Collinge also impresses as Oscar's bullied wife. Herbert Marshall is convincing as Horace, and Teresa Wright and Richard Carlson make the most of the conventional love interest as Alexandra and David.

Production.—There is no hurry to pick up the story threads and no emotional peaks are scaled when it does get going. Neither does it come to definite conclusions. Yet with all its indifference to established screen canon and technique, it grips because of the brilliant way character is established, shuffled and set in correct story and atmospheric perspective. Slowly but surely the ruthless, sinister

ambition of Regina exerts itself and conquers. The ugly triumph over good, as well as competitive evil, is the crux of a psychological play that is sure to stimulate the imagination and emotions. It has mesmeric qualities, if not orthodox entertainment. It also has terrific feminine appeal. Star values are no less powerful.

Points of Appeal.—Unusual story, brilliant characterisation, imaginative direction, flawless atmosphere, strong feminine angle, provocative title and terrific star values.

Aloma of the South Seas

Paramount. American (A). Directed by Alfred Santell. Photographed in Technicolor. Featuring Dorothy Lamour, Jon Hall and Philip Reid. 6,908 feet. Release not fixed.

SPECTACULAR romantic melodrama, photographed in Technicolor, telling of love, sacrifice and treachery in the tropics. The tale, fantastic as it is, is fashioned from a stock formula, but to make doubly sure the popular stars—Dorothy Lamour and Jon Hall meet all romantic and athletic demands—and enthusiastic direction—there is a breath-taking eruption climax—see that no major opportunity is missed. Nevertheless, its cocksure treatment falls down badly when it comes to dialogue. The talk, a queer mixture of modern slang and the archaic, all but wrecks the colourful and intriguing illusion. The slip limits the film's appeal. Obvious star romantic booking for industrial halls.

Story.—Tanoa, son of a South Sea island chief, is betrothed as a child to Aloma, a pretty native girl. He then goes to the Western world to receive an education. He returns ten years later, following his father's death. Meanwhile, Revo, an unscrupulous cousin, has become a serious rival for Aloma. When the facts are explained to Tanoa he fights for his rights. During the war between the two Revo kills a native priest, and the wrath of the gods, in the form of a volcanic eruption, falls on the island. Revo is killed, but, needless to say, Aloma and Tanoa live to love another day.

Acting.—Dorothy Lamour and Jon Hall are well cast as Aloma and Tanoa—they have the necessary athletic prowess; Philip Reid makes a sinister Revo, and Lynne Overman scores a laugh or two as the only white man. There is also a versatile supporting cast.

Production.—The story, although obvious, provides exhilarating and often aquatic action—there are some delightful underwater sequences—colourful native pageantry, realistic fights, and terrific culminating spectacle. Song and Technicolor photography garnish the whole. The film is, in all but one respect, a happy companion picture to "Typhoon" and other Lamour-Hall epics. The one defect is the dialogue, which is stilted and clumsy. The coupling of "thou art's" and "hast's" with such expressions as "a pain in the neck" are a painful jar to atmosphere. Nevertheless, title and star values are no mean antidote. With all its incongruities, the film's good romantic pantomime.

Points of Appeal.—Evergreen plot, intriguing atmosphere, versatile cast, popular romantic angle and humour, excellent culminating thrill, and big star values.

REVIEWS—continued on page 18



Scene from *ALOMA OF THE SOUTH SEAS*, starring Dorothy Lamour and Jon Hall (Paramount), which is reviewed above



EXHIBITORS...

*THERE NEVER WAS
A TIME SO RIGHT AS
NOW...*

THERE NEVER WAS A CAST SO RIGHT!

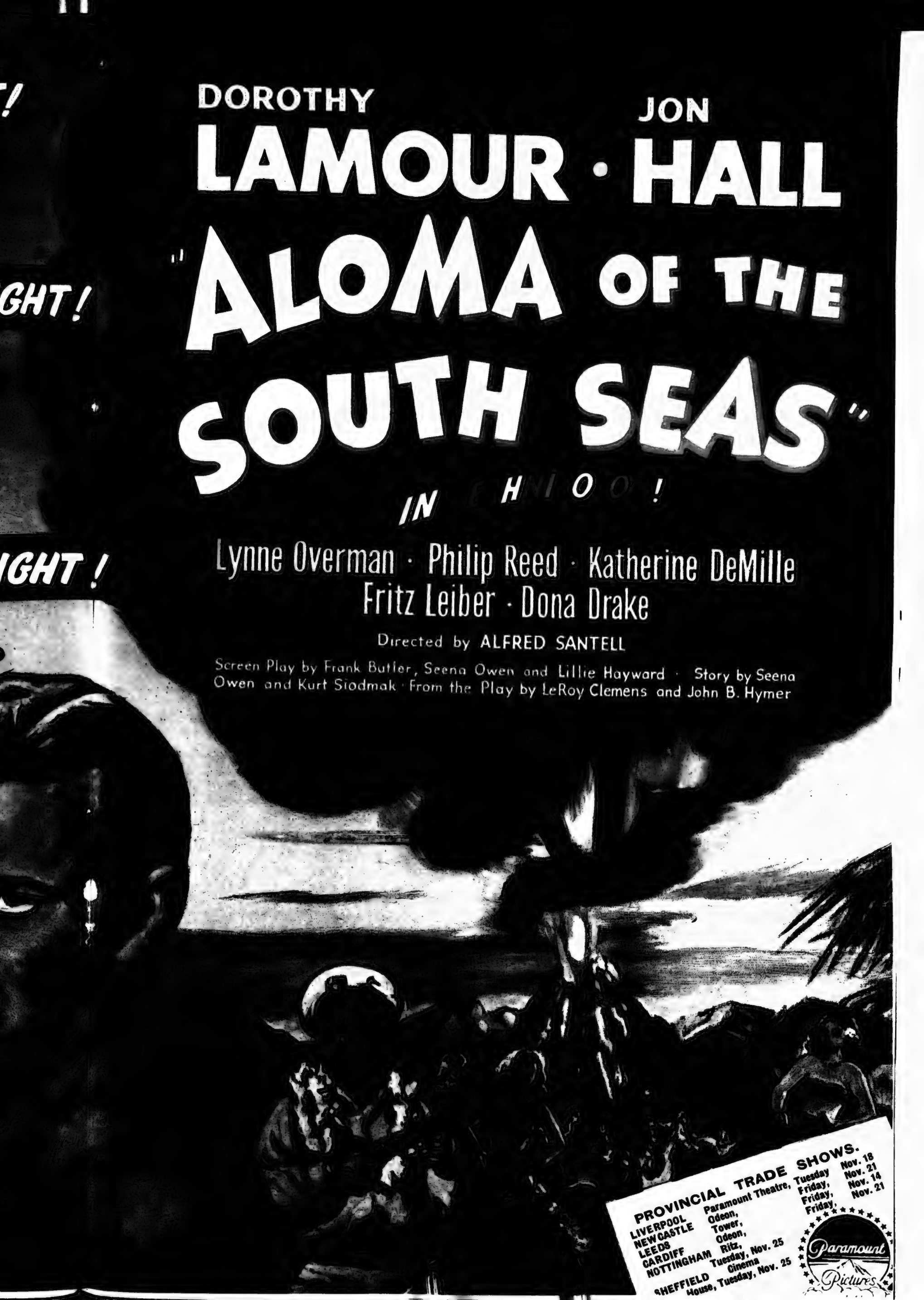
The love team that made such a sensation in "Hush"
the star combination that the world has awaited for

THERE NEVER WAS A PRODUCTION SO RIGHT!

Breath-taking thrills . . . the matchless beauty of a South Sea
paradise . . . the romance-filled music and dancing of a hundred
beautiful smiling-eyed maidens . . . lavish production that will
leave you wide-eyed . . . all in glorious, glowing Technicolor!

THERE NEVER WAS A PICTURE SO RIGHT!
FOR A BOX-OFFICE CLEAN-UP
RIGHT NOW!





! /
GHT!

IGHT!

DOROTHY
**LAMOUR · JON
HALL**
**"ALOMA OF THE
SOUTH SEAS"**
IN CINEMA

Lynne Overman · Philip Reed · Katherine DeMille
Fritz Leiber · Dona Drake

Directed by ALFRED SANTELL

Screen Play by Frank Butler, Seena Owen and Lillie Hayward · Story by Seena
Owen and Kurt Siodmak · From the Play by LeRoy Clemens and John B. Hymer

PROVINCIAL TRADE SHOWS.
LIVERPOOL Paramount Theatre, Tuesday, Nov. 18
NEW CASTLE Odeon, Friday, Nov. 21
LEEDS Odeon, Friday, Nov. 14
CARDIFF Ritz, Friday, Nov. 21
NOTTINGHAM Ritz, Tuesday, Nov. 25
SHEFFIELD Cinema, Tuesday, Nov. 25
House, Tuesday, Nov. 25



REVIEWS FOR SHOWMEN—continued from page 14



Scene from Alexander Korda's production *LYDIA*, starring Merle Oberon with Joseph Cotton, which United Artists is releasing. It is reviewed in page 14

Henry Aldrich for President

Paramount. American (U). Directed by Hugh Bennett. Featuring Jimmy Lydon, June Preisser and Mary Anderson. 6,766 feet. Release not fixed.

COLLEGIATE comedy drama, the latest of the Henry Aldrich series, telling of sharp practice during a school election for student president. There is a spot of rousing horseplay here and there and a spectacular aerial climax, but the odd laughs and thrilling grand finale are far from adequate compensation for an unattractive hero (Jimmy Lydon has ability, but needs grooming and schooling) and preposterous scholastic detail and atmosphere. It makes the American "co-ed" system appear more fantastic than ever. Programme mainly for family halls and youngsters.

Story.—Henry Aldrich, a simple but sincere youth, is made the dummy in a three-cornered election for student president. The rival candidates are Irwin Barratt, the town's richest boy, and Phyllis Michael, a girl secretly in love with Henry, but the last-named resigns when she learns that Henry has been tricked by Geraldine, Irwin's girl friend, into splitting the vote. She gives Henry her support, and Dizzy, Henry's pal, becomes his election agent. Dizzy wins the first round by stealing Irwin's speech and giving it to Henry, but Irwin hits back by secretly distributing fake ballot papers. Henry is accused, but he eventually discovers the whereabouts of the printer, and spectacularly delivers his evidence by 'plane.

Acting.—Jimmy Lydon does his best as Henry, but is handicapped by his ruffled appearance and whining voice. June Preisser, Mary Anderson, Charles Smith and Kenneth Howell act with characteristic American precocity in direct support.

Production.—Now and again the gags—there are one or two laughable twists and an exhilarating slapstick finish—triumph over plot and atmosphere, but for the most part lack of discipline destroys balance. The collegiate and domestic asides are approached in too light-hearted a manner to give contrast to the fooling. It's all very juvenile.

Points of Appeal.—Artless story, amiable horseplay.

enthusiastic, if precocious cast, and funny and thrilling climax.

Desperate Cargo

Pathé. American (A). Directed by William Beaudine. Featuring Ralph Byrd, Carol Hughes and Julie Duncan. 6,000 feet. Release not fixed.

COMEDY-MELODRAMA with a Caribbean background, telling of an unsuccessful attempt by modern pirates to capture a seaplane. Thrills do not catch up with the plot until the last two reels, but the preliminary romantic skirmishes and vigorous fisticuffs are nevertheless sufficiently entertaining to hold the interest until the big moment arrives. The two together, the crisp and lusty by-play and spectacular finale, represent cast-iron fare for the industrial masses. Good popular booking.

Story.—Tony Bronson, a young he-man, arrives at a Caribbean port to take up duties as a purser on an air-liner. While waiting to take over he makes the acquaintance of Jim Halsey, a reporter. Jim has a date with Peggy Morton, a stranded chorus girl, and Tony makes a foursome with Anne, Peggy's friend. Later, the girls fake a telegram to get tickets for the 'plane, but Anne soon regrets the deception. Tony finds out before Anne can explain and the two, now in love, quarrel. In spite of the tiff, Tony allows the girls to board the 'plane, but before they get very far crooks, headed by a man named Carter, take over. Members of the crew are locked in the anchor room, but thanks to Anne's courage and Tony's initiative they manage to escape in time to prevent the crooks from plundering the 'plane and setting it on fire. Romance between Tony and Anne is resumed at the fade-out.

Acting.—Ralph Byrd gives a vigorous portrayal as Tony. Carol Hughes wisecracks effectively as Peggy, and Julie Duncan is an appealing Anne. T. Stanford Jolley is true to type as the head of the crooks.

Production.—The tale has a good opening, and its snappy lines and vigorous scraps—Tony is always in and out of trouble, and so are the girls—keep its end well up until the stage is set for thrills. The climax definitely has punch. The complete film is a rousing and entertaining rough-and-tumble of equal mass and feminine appeal. Its wholesome

virile character will enable it happily to complete a popular double bill.

Points of Appeal.—Actionful plot, popular romance, crisp comedy asides, enthusiastic teamwork and exciting climax.

Double Cross

Pathé. American (A). Directed by Albert Kelley. Featuring Kane Richmond, Wynne Gibson and John Miljan. 5,699 feet. Release not fixed.

CONVENTIONAL gangster melodrama with a police department background and night club trimmings, concerning a young cop who gains the confidence of a racketeer's moll to vindicate a friend. The story has a few exciting moments, but it is on the whole too shop-soiled to rate high. Star and title values are its main selling angles. Fair average programmer.

Story.—Steve Bronson, a motor-cycle cop, falls for Fay Saunders, girl friend of Nick Taggart, a ruthless racketeer. Taggart's gambling saloon is raided and Fay kills a policeman with Steve's gun. Steve is also killed, and many of his colleagues believe he died a murderer. Jim Murray, Steve's best friend, determines to vindicate his late colleague. Taggart, who, incidentally, is in league with a corrupt politician, swears to get Captain Murray, father of Jim, and head of the force. Jim risks his good name to win Fay's confidence, but before he gets very far Taggart kills her. However, Jim later prevents an attack on his father's life, and finally clears Steve's name.

Acting.—Kane Richmond is a cool Jim. Wynne Gibson is true to type as Fay, and John Miljan and Robert Homans convince as Taggart and Captain Murray respectively.

Production.—The detail is as thorough as the acting, the big fault is the somewhat hackneyed story. It is obviously merely a matter of time before the villain gets his just deserts and his victim is vindicated, and the direction is not sufficiently resourceful to cloak the conventional. An exciting climax, and title and star values are its most promising assets.

Points of Appeal.—Popularity of gangster melodrama, good cast, realistic atmosphere, and penultimate punch.

The Cyclone Ranger

Equity British. American (U). Directed by Bob Hill. Featuring Bill Cody, Nena Quartaro and Eddie Gribbon. 5,450 feet. Release not fixed.

UNPRETENTIOUS outdoor melodrama concerning a bandit who risks arrest to solace the blind mother of a Mexican pal. The tale is not particularly plausible, but its fast action, pleasing touch of sentiment, picturesque Mexican trimmings and healthy atmosphere do much to cloak its artlessness. It should please the not too sophisticated. Handy second for the family, industrialites and youngsters.

Story.—Juan, right-hand man of the Pecos Kid, a bandit, is killed while on his way to visit his blind mother. To save the old lady from grief the Kid masquerades as Juan. He is accepted by the family and stays long enough to save the old woman from being cheated out of her property. His reward is romance and a pardon.

Acting.—Bill Cody is quite good as the Pecos Kid, alias Juan. Solidad Jimenes is convincing and appealing as the blind mother, and Nena Quartaro is adequate as the heroine. Eddie Gribbon is a robust villain.

Production.—The story has action, spectacle, subterfuge and a spot of sentiment. These attributes, together with picturesque scenery, invest it with obvious industrial and juvenile appeal. It's competently tailored for second feature requirements.

Points of Appeal.—Neat plot, vigorous characterisation, fast action, popular sentiment, good title and accommodating footage.

Shorts of the Week

RKO-RADIO

MARCH OF TIME. No. 6. Seventh year. "Men of Norway." American (U). 1,833 feet. Released December 1.—Press reports of Norwegian happenings now that the Nazis are in occupation have given us an understanding of the unhappy conditions there existing, but this film will give a much clearer indication of events than any reading matter.

Vivid pictures of Norway's youth in their subversive activities, their mobile broadcasting, destruction of railways, desertion to this country, and their subsequent recruitment and training in the various Services are forcibly described in commentary by three nationalities. Topical interest, impressively portrayed.

the cast line-up is already attracting attention. Both are masters of the wisecrack. Both have a breezy style. The romantic leads are being played by Linda Darnell and George Murphy. Walter Brennan and Ruth Donnelly portray the featured character roles, while Raymond Walburn is another comedy name that appears in the cast.

Pat O'Brien as Star

Another interesting special that is well advanced is "Highway to Hell," formerly titled "Law and Order Inc." This marks Pat O'Brien's first of two starring vehicles he is under contract to make for this company. One of the company's major undertakings, it is a sensational drama of real-life events revolving round a district attorney who fights his way up the ladder from an ordinary policeman, defying crooked politicians to rip his way into the organised underworld. Cesar Romero and Carole Landis head the supporting cast, while John Brahma is directing.

In addition to these six specials, there are several other pictures in production, including the well-known series, such as the "Chans," "Withers" and "Shayne."

During the coming months 20th Century-Fox state exhibitors can look forward to a long list of outstanding products which have all the elements of current entertainment demands, and consequently pictures with big box-office earning power.

"How Green Was My Valley"

The world premiere of "How Green Was My Valley" at the Rivoli, New York, was a triumph beyond highest expectations according to a cable received by 20th Century-Fox.

The opening night of the Zanuck production of Richard Llewellyn's best-selling novel of Welsh people was spectacular. Police had to be called out to restrain enthusiasm of throngs who jammed Broadway while the theatre was packed with socialites and civic notabilities. A tremendous reception was accorded the picture, applause punctuating the screening.

20th-Fox Making Six Super Specials

"SON OF FURY" TO COST £400,000

Lavish Musicals

THE studios at Movietone City are now undergoing one of their busiest periods of production in the history of 20th Century-Fox.

Six big specials, at a cost of over six million dollars, are now on the floor!

The costliest production on this schedule is Zanuck's "Son of Fury," which, now in its third month, has been allotted a budget of about two million dollars—even more than either of Zanuck's "A Yank in the R.A.F." or "How Green Was My Valley."

"Son of Fury" is a magnificent drama of action and adventure which has been described as a "Mutiny on the Bounty" type of story, has one of the greatest casts assembled for a single picture ever planned by the studios. In addition to Tyrone Power are Gene Tierney, Elsa Lanchester, George Sanders, Roddy McDowall, Kay Johnson, Virginia Gilmore, John Carradine and many other headliners.

When "Remember the Day" went into production it marked Claudette Colbert's second starring vehicle for this company in three seasons. Her leading man is John Payne. A big supporting cast has been selected to play with these two big stars, and Henry King is directing. The story is a thrilling drama of adolescent love in a small town, fierce boyish loyalties and the bitter jealousies of spinsterhood.

Important was the placing before the cameras last week of "Roxie Hart," for it



was the first appearance at the 20th-Fox studios of Ginger Rogers. A comedy-melodrama based on a famous stage hit, it is being produced by Nunnally Johnson, who is also doing the film treatment. A long list of top-liners is being selected to support Miss Rogers.

Lavish Musical

William Le Baron's second musical in Technicolor, "Song of the Islands," is

A scene from *A YANK IN THE RAF* (20th-Fox) which was recently *Trad*: shown

another spectacular film which presents a romantic love story against the rich, colourful backgrounds of the Hawaiian Islands. It stars Betty Grable, John Payne and Jack Oakie.

The cast for "Rise and Shine," another big special in production, stresses the fact that comedy is the outstanding note. For instance, leading in the fun-making are Jack Oakie and Milton Berle. Their presence in

IMPROVED SELF-PHASING DRIVE FOR B.P.

A System which Eliminates Inaccuracies

By H. CHEVALIER, A.R.P.S.

ALTHOUGH back-projection is one of the studio's greatest time-savers enabling dramatic backgrounds to be provided within the confines of the studio, it can also become, if not properly handled, a money waster. Care must be taken to eliminate delays in lining-up and resetting the equipment and limiting the wastage due to false takes.

In general, the main essentials of process projection are that the shutter of a projector and that of the camera shall open and close in synchrony. The relation between shutter speeds and pole frequencies of normal motion-picture systems is such that should the motors be interlocked at random, as many as one, two or five incorrect shutter positions are possible for each correct position. Many of the earlier methods in use of ensuring correct phasing of the camera and projector shutters ignored these and other factors which are essential for economic working and fast and reliable operation.

Details have reached me of recent experiments in Hollywood based upon a system for which a high degree of reliability is claimed, which automatically phases the shutters of camera and projector. Actually, however, this system, devised by Homer Taske, of Paramount, is really an outgrowth of the earlier experimental work by Olin Dupey, of M-G-M and Roy Otto, of RKO, who have worked on this problem for many years.

Details of System

The technical set-up of the system involves changing the speed of the interlock motor at camera and projector, and also gearing between the motor and shutter in each case, to such a value that there is only one interlock position for each revolution of the motor. This fundamental is achieved by using 2-pole A.C. interlock motors geared 1:1 to the shutter shafts and hence operated at 1,440 r.p.m. A similar drive can be obtained by 4-pole motors geared 1:2 and operated at 720 r.p.m. The latter is the ideal arrangement for process projection, as it does away with the faults arising from delays of pre-alignment and hazards of poorly tightened clutches, which have happened on many feature productions, with disastrous effects on the budget.

One drawback is that the functioning of the system demands the abnormal cine-motor speed of 720 r.p.m. for 4-pole units and 1,440 r.p.m. for 2-pole, with similar changes in the distributor system. Most studios operate at 1,200 r.p.m. using 4-pole motors, and the difficulty may be overcome by introducing an additional distributor unit geared to a 720 r.p.m. motor. The 1,200 r.p.m. distributor drives the recording machine and the 720 r.p.m. distributor drives the camera and projector on B.P. shots or camera only on regular production shots.

With this system there is electrically two independent relay systems with a common 3-wire stator source. The rotor coupling of the two systems depends entirely upon the mechanical connection afforded by the distributor gears, with the provision of additional torque because of higher gear ratio between motor and load. A further increase of torque was also found to be desirable because in the past difficulties due to flicker were often traceable to inadequate interlock between camera and motor.

Importance of Weight

The importance of small size and weight in motion-picture camera motors is such that full use is taken of their extremely intermittent duty. Rewinding such motors for the additional torque to offset the proposed reduction in speed might well have taken the motor beyond the required safety limit. In considering the alteration of motors involved in the system, it is well to remember that the mechanical power delivered by such a motor is represented by substantially in-phase electrical input power—thus, as the voltage was increased the current decreased so long as the mechanical load remained constant. In consequence of this fact, the copper losses of the motor actually reduced as the interlock was improved by increasing voltage; thus possibly more than offsetting any increase in iron losses.

Increased interlock tightness may be obtained in this way without any increase in heating so long as the load remains constant. The limit of such an increase occurring when saturation sets in before maximum torque required for the service is reached. At higher voltage the motor is capable of delivering a great deal more power without falling out of step, but, if called upon to deliver this new maximum power, would promptly overheat and burn out, an occurrence only likely to be met in the case of a film buckle with the projector running at high speed, a trouble looked after by the buckle trip switch.

Another method of obtaining the basic motor requirements would be by rewinding the motor with fewer turns of heavier wire. This causes an increase in exciting current,

but no increase in that portion of the current which represents mechanical power delivered to the load. It was found the rewound motors were far superior to the old type for B.P. work, as they provided tighter interlock and operated at lower temperatures.

A control system was specially devised for efficient operation of the above interlock, with controls available at camera and projector, both for rehearsal and for silent takes and for running the projector alone for rehearsals, rewind, faster and slower speeds and for slating each production take.

Method Adopted

In the system finally adopted the projector is equipped with two motors—one a D.C. motor, fitted with a speed governor for 24 frames per second, a rheostat and tachometer for speed control above and below normal, and the other is the 4-pole 720 r.p.m. motor. The two motors are mounted one above the other, and to avoid the burden of dragging the D.C. motor when making normal sound shots the interlock motor is fitted with an over-riding clutch.

Formerly, rehearsals and silent shots involved the use of a separate dolly-mounted local distributor, moved around with the projection booth and plugged in as required. This is replaced by the dual motor arrangement. Basically, the self-phasing interlocking system consists of a distributor composed of a D.C. 1,200 r.p.m. motor driving a 4-pole 1,200 r.p.m. unit and a 4-pole 720 r.p.m. unit. The recorder is driven by a 4-pole 1,200 r.p.m. A.C. motor, the camera by a 2-pole 1,440 r.p.m. A.C. motor, the projector by 4-pole 720 r.p.m. A.C. motor clutch coupled to a D.C. governor controlled motor.

The economies of this system are obvious, but it is desirable that the 1,440 motor remain on the camera at all times, which requires the general change-over of cameras to 1,440 r.p.m. motors and the supply of a 720 r.p.m. distributor service to all stages, which also means the changing of all play-back machines. Counting this in the overall cost, the savings derived from this standardised system will be found to more than pay for the installation in the time saved for general process work.

An 18th Century Christmas Sequence

"PITT" CONCLUDING FOURTH MONTH

A Guildhall Banquet

Christmas has come prematurely to Shepherds Bush, where Twentieth Century concludes the fourth month on "The Young Mr. Pitt." Donat, as Premier Pitt, meets Phyllis Calvert in a holly and mistletoe atmosphere, and romance is kindled.

Caution was required in creating an 18th-



Phyllis Calvert as Eleanor Eden, with whom Pitt fell in love (20th Century)

century Christmas. They did not have Christmas trees, stockings, Santa Claus, festoons, tinsel or glittering glass ball decorations. The Prince Consort introduced these in the 19th century. In George III's



Paul Soskin watches, while Harold French directs Hugh Williams, Roland Culver, and Finlay Currie, in a scene for THE DAY WILL DAWN, the set being the interior of a planning room at the Admiralty. This new Soskin production is now in its second week at the Denham Studios, and is being made with full official co-operation

Thrilling Sequences for Soskin Film

COWARD FILM DETAILS

It is now possible for KINE, to give exclusively further details concerning the forthcoming Noel Coward Naval production which will be made at Denham.

According to Coward, in an interview with our studio correspondent, the scenario is being written around one of H.M. ships. This is in itself an entirely new angle and is well in line with that amazing affection that Naval or, for that fact, any seaman has for his ship. Thus the ship will be the star of the film and will provide excellent material for a powerful Naval story.

Noel Coward went on to give names of his crew, which will operate with him. Chief of these will be Ronnie Neame as cameraman, who has turned in so many excellently photographed films recently, including "Major Barbara" and the current "One of Our Aircraft is Missing."

Editor will be David Lear, who also worked on the "Major Barbara" production, and who is one of our leading cutters.

"RULE BRITANNIA" RIOT IN NORWAY

What is said to be one of the most exciting and (literally) punch-packed thrills yet seen in a picture is one of the dramatic highlights of the new Paul Soskin production, "The Day Will Dawn," and was shot during the past few days at the Denham Studios under the direction of Harold French.

The scene takes place in a Norwegian tavern known as the Vikings' Den, when a party of Norwegian sailors start singing "Rule Britannia" after questioning a British reporter as to the prospects of the British in the war, and receiving his reply, "Of course, we'll win."

They were met with a bawling chorus of German sailors singing a Nazi anthem. Pandemonium then broke loose, and the bloodiest battle ever filmed in a British studio ensued with bottles, chairs, tables and any weapon to hand, flying from end to end of the bar, and curses spattering the microphone, while bodies littered the floor. The German uniforms, the Norwegians explained, made them see red, as they have all been through similar real-life experiences before reaching this country, and the Norwegian settings of the sequences were so vividly realistic.

Making It Tough!

After three takes, Harold French, the director, felt he hadn't the heart to ask the fighters to go through another, as most of them were cut and bleeding, and several had medical attention. To his surprise, a deputation of three quietly came up to him and asked if they could do the fight all over again, because, as one of them said, "We'd like to make it really tough," and they certainly did!

"The Day Will Dawn" is now in its second week of production at Denham, and other scenes shot to date include the Press Room of the House of Commons, the Planning Room at the Admiralty, the British Naval Attaché's office at Oslo, and the British Legation, as well as scenes in the cabin of a German trawler, with George Merritt as the German captain, and the captain's cabin of the Hedda, a Norwegian trawler, with Hugh Williams, Deborah Kerr, and Finlay Currie as the captain.

This week, Paul Soskin is shooting against a huge Norwegian coastal exterior.

Ray Boulting, who is preparing for his forthcoming production of "Thunder Rock," which will go on the floor at Denham early next year, is filling in his spare time producing special films at the Army Film Unit headquarters.

IMPOSSIBLE DENTISTRY

Blakeley's Progress at Riverside

With scenes reminiscent of slapstick comedy at its best, John Blakeley is turning out many hilarious comedy sequences for his Mancunian-Butcher production, "Somewhere In Camp," with Harry Korris, Frank Randall, Bob Vincent and Dan Young. John Singer is the juvenile lead, with Tony Lupino playing the feminine role.

In a fine reproduction of the well-known Army torture chamber, the dental hospital, a description heard on the set, the gang worked out with Blakeley refinements of the various scenes.

Frank Randall, Bob Vincent and Dan Young are ordered by "Sergeant" Harry Korris to attend dental parade. By the time they have taken their seats the dental sur-

gery has suffered badly in the hands of the gang. Randall in entering the surgery, touches one of the adjustable chairs, which promptly collapses, and in its fall creates a scene of havoc.

Like their counterpart, the Palladium Crazy Gang, this group of comedians—or comics as Blakeley terms them—are extremely serious off set except when devising practical jokes on each other.

During one of the earlier scenes Vincent and Randall had a slight accident, and for the remainder of the day Randall carried on with a blinding headache which required frequent application of eau-de-cologne between scenes to enable the actor to continue.

Harry Korris and Bob Vincent, who appear in "Happidrome," leave the set each Saturday night for a quick dash to Wales for rehearsals for their Sunday night show, dashing back to London again immediately after to continue their filming.

It is curious that, although like other members of the gang, Dan Young, has appeared on the Northern music halls for years playing to packed houses, few people in the South have ever heard of him. Some of our big producers have missed a lot when they overlooked this talented set of comedians.

Percy Mackey has made good progress with the musical side of the picture, and the new numbers have great possibilities. Both Mackey and his Band are appearing in the film, which will be released by Butchers.

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TAVERN SEQUENCE IN "FIRST OF THE FEW"

Niven Keeps a Date

MISS HOWARD'S DEBUT

UNDER escort of Hugh Findlay I entered a lifelike pre-war Southampton saloon bar (complete with real beer), brought into being for "The First of the Few" at Denham. At the brass rail, winsomely confiding to the glamorous blonde Hebe behind the bar (Mavis Clare) was David Niven, who in the rôle of Mitchell's test pilot, is evidently being allowed good scope for his neat brand of comedy.

R.A.F. Stars

Niven was waiting in the bar in pleasant anticipation for a "date." Instead, Mitchell's secretary (Anne Firth) arrives, much to Niven's dismay. She is worried about her chief, who is making himself ill with overwork, and has come to enlist Niven's help. The mood of the scene changes as Niven realises he must do something about it.

In the very friendly production atmosphere Leslie Howard, directing, producing and co-starring, seemed to bear his burden with ease, and Anne Firth and Rosamund John were included in the scenes.

From the R.A.F. officers who figure in the story we shall hear, Howard tells me, a very effective variety of Empire accents. Much valuable aid in technical detail is being rendered by Vickers-Armstrong.

A Notable Début

Against a sequence outlined in the shooting schedule, I noticed the name of "Miss Leslie Howard."

This, Hugh assured me, is not a typing error but the first intimation that Leslie Howard's 17-year-old daughter is to make her acting début.

Miss Howard will play a minor rôle, that of a pretty nurse in an American hospital where Leslie's co-star, David Niven, is a patient following his crash in a Schneider Trophy contest.

Before this scene is shot Howard and Niven have to complete important footage, much of which has already been filmed, covering the progress of Mitchell's professional and private affairs.

It was good to have a talk with consultant director Adrian Brunel and supervising editor Duggie Myers. On a neighbouring set was a fine outdoor replica of the Mitchell cottage on the Solent—a tribute to art director Paul Sherriff.

P. L. M.

OFFICIAL AID FOR WARNER FILM

"Flying Fortress"

With the co-operation of the Air Ministry the big location aerial sequences of "Flying Fortress," which Walter Forde is directing for Warners, were completed at an aerodrome somewhere in Britain. Both ground and flying scenes that fitted in with the studio sections of the same sequences of the story were photographed under ideal conditions. Three Fortresses starred in the shots with their crews, and all scenes are additional to the many hundreds of feet of combat and high altitude operational flights previously secured.

On the set at Teddington, Richard Green, Carla Lehmann, Donald Stewart and Betty Stockfield continued with the Savoy Hotel scenes. The setting is a large composite of the full hall, foyer, dining-room and cocktail bar, but I noticed that the name on the hotel front had been changed to the Metropole, no doubt to mislead the enemy.

Basil Langton, Andrea Melandrinis, Frank Webster, John Godfrey and Kenneth Henry also were playing in these scenes and later in the week the shooting will take on a more sinister aspect. By Thursday it is hoped to start work on the big operational bombing scenes on the Flying Fortress. These will take place inside reproductions of the American bombers, and great care is being exercised to make them as convincing as possible, and experts from U.S., working in collaboration with the R.A.F., have supervised every detail.

Overhearing a remark on the set the other day it did for me at least sum up the present feeling of the boys making aerial pictures. "They" (meaning the Air Ministry experts) "will know more about making pictures than the blue pencil directors soon." With so many air experts in production the remarks have considerable point.

Sabatini to Write Story for Columbus Film

Preparations which have been in hand for some months for the production of a film dealing with events in the life of Christopher Columbus have now reached an advanced stage. As reported exclusively in the KINE of October 16, Brian Desmond Hurst is to direct the film, which will be in Technicolor. Raphael Sabatini has written the story, which is stated to be one of the best efforts by this well-known writer and his first original screen story.

The film is being made under the Rank-Woolf-Deutsch banner, and Contague Marks, who was behind the formation of Albion Film Productions, the £600,000 Douglas Fairbanks company, is now in Spain making advance arrangements for shooting.

Technicolor are taking an active interest, and one of their technical experts recently spent several weeks in Spain. A unit has

been standing by awaiting the necessary permits to leave the country, and the hold-up has been to a great extent due to the reluctance of official circles to give their consent to start, in view of European affairs.

According to reports, the story will call for many big settings, and as it is a costume picture, will, it is thought, prove to be an escapist type of film, while providing excellent stimulus to the war effort by recounting some of the outstanding events in our history. Oscar Deutsch, who has had the film in mind for nearly two years, has given the production every encouragement and has received a considerable amount of official help in its preparation.

No cameraman or stars have yet been announced, but further details are expected within a week or two. Film will be a G.F.D. release.

Leslie Howard, Adrian Brunel and David Niven in conference during shooting of FIRST OF THE FEW



Powell Shoots at Bomber Station

BRITISH NATIONAL'S NEW SUBJECT

Cockney Refugees

MICHAEL POWELL and his British National company have completed exteriors on "One of Our Aircraft is Missing," after a further week at a R.A.F. station, where sequences of huge Stirling bombers taking off and in flight have been filmed.

At Elstree, John Baxter is slightly ahead of schedule with J. B. Priestley's "Let the People Sing," additions to the cast include Wally Patch, Horace Kenney, Ida Barr, Syd Crossley and Alan Tomkins.

One of the trickiest scenes was filmed on Saturday, with the accidental blowing up of the statue of Sir Samuel Flitwick by Timmy Tiverton, played by Edward Rigby. Holmes Paul had designed a particularly smug and revolting Victorian statue, in frock coat and side whiskers, that occupied the centre of the Station Square. The statue was put together so that it would fall apart almost when breathed on, and just in case the first "take" was not a success, Paul had three other duplicates standing by.

Market Hall Sequence

This week will see the filming of the scenes in the Market Hall, where Patricia Roc is called upon to sing and dance. The scenes culminate in a riot between the audience and the police and Sam Lee, and some of his boys are to be engaged for some realistic wrecking scenes towards the end of the week. The cast of "Let the People Sing" is headed by Alistair Sim, bearded and dignified as a refugee Polish professor; Edward Rigby as Timmy Tiverton, one-time famous comic of the red-nosed variety; Patricia Roc as Hope Orlerton, impetuous young runaway; Oliver Wakefield as Sir Reginald, browbeaten son of Lady Foxfield, played by Ann Esmond; Olive Sloane as Daisy Barley, roadhouse keeper and one-time variety star, and Fred Emney as Sir George, fiery and drunken ex-Colonial governor.

The technical staff has already been announced here with the exception of Harold King, who, as in all recent Baxter productions, is sound supervisor, with George Diamond as recordist and Len Shelton on the boom.

Baxter's Next

Ready to take the floor immediately Baxter vacates it in December is Richard Vernon and Lance Comfort. Vernon is producing and Comfort directing, a story of Cockney refugees called "These Our Strangers." Casting on the picture has already started, and a number of the leading rôles already decided upon. Vernon and Comfort plan to feature a number of unknowns in the leads, and details, when available, will make interesting reading. They believe, from the tests, that they have made a number of discoveries of first-rate importance.

Meanwhile, with numerous other subjects piling up and under discussion, George Parish's promise of a six weeks' close-down in February appears more remote than ever.

WILCOX BUSY AT DENHAM

Anna as Amy

IT was like old times to find Herbert Wilcox, spruce and quietly enthusiastic, directing Anna Neagle on a large Denham floor.

Title of the story, based on the colourful and tragic career of Amy Johnson, has not yet been fixed. Anna Neagle is already well into the skin of the part of Britain's most famous airwoman, and was at work on sequences depicting her early days with her family. The interior of a middle-class Hull home was in use, but cameraman Mertz Greenbaum was shooting on a set of the office of Lord Wakefield, ex-Lord Mayor of London, and Amy's public-spirited sponsor and benefactor—played by Charles Carson, with Ian Fleming in the scene.

I spent some time with Herbert and Miles Malleon, whose script is largely based on actual documents. Much of the dialogue consists of Amy's own words in public and in letters, and many of her views on a strong Air Force are strangely prophetic.

Robert Newton, who has done notable work lately in "Major Barbara" and "Hatter's Castle," has been cast as Amy's husband, Jim Mollison, and for this rôle has been accorded special leave from the Admiralty. Edward Chapman, whom I met on R.A.F. leave, and Joan Kemp-Welch play Amy's parents.

Mollison and Newton are already in contact, and on the set last Thursday was Amy's sister.

Seaman Frank in "Battle of the Atlantic"

Following the completion of "Banana Ridge," the A.B.P.C. subject at Welwyn, Walter Mycroft announces his next production will be "Battle of the Atlantic," in which Seaman Frank Laskie will appear.

According to Mycroft, he has found a way to produce a film of this immense subject without the outlay of hundreds of thousands of pounds. Queries concerning the method of production, whether the film would be factual, using material that has been shot by various newsreel and other cameramen was not answered. I gathered, however, that the story will be based on fact, and I know there is a considerable amount of good Atlantic stuff available if he wants it.

ASKEY'S GLAMOUR CHORUS AT ISLINGTON

"Back Room Boy"

AN ISLAND REFUGE

IN his latest picture, "Back Room Boy," which Herbert Mason is directing at Islington Studios, Arthur Askey is supported by a glamour chorus of eight beautiful girls. They play the parts of mannequins whose ship is torpedoed on route for America, where they are to display British fashion. They land on the island where Askey is a weather expert for the R.B.C., piloted in a small boat by Moore Marriott and Graham Moffat. Askey, who has come to the remote island to escape women, is forced to play host to the bevy of shipwrecked beauties. Virginia Keeley, June Wilcock, Mia Macklin, Patricia Guest, Chris Moore, Audrey Boyd, Eileen Bennett and Kay Jackman have been chosen from a large number of girls tested for the film.

This week Mason has been occupied with scenes showing the arrival of Googie Withers, advance guard of the other girls, on the island, where she seeks refuge in Askey's bachelor quarters in the lighthouse. With the landing of the boatload of eight girls, life on the lighthouse rock becomes hectic for Arthur with a sinister element creeping into the story in the person of Mason (John Salew) a bird fancier on an adjoining island.

News from the "B" unit working on location shots in Cornwall indicates that there are many difficulties in film making in wartime. Roy Fogwell, cameraman, writes that the boat which he had hired to take his apparatus out to the lighthouse and island off the rocky coast has now been commandeered by the Government for the herring fishing season. The unit have no alternative but to help with the fishing on the way out to their island and on the return journey. On one occasion Fogwell had his cameras perched perilously on a small rock and was busy photographing the lighthouse when a naval cutter dashed towards him and pointed out that a mine, broken loose from its moorings, was gently bobbing round the rock on which he was actually working!

"Back Room Boy," which is a Maurice Ostrer production with Edward Black as producer, will be released by General Film Distributors.

"BANANA RIDGE" COMPLETED

Associated British completed shooting this week on the famous Ben Travers farce, "Banana Ridge," which will be Trade shown at an early date.

It stars that supreme team of funsters—Robertson Hare and Alfred Drayton—with a featuring cast headed by Isabel Jeans, Nova Pilbeam, Patrick Kinsella, Valentine Dunne and Adele Dixon.

The wisecracking dialogue is a feature of the theme, which concerns the hectic results of the amorous adventures in earlier years of two business partners, when, now happily married, their old flame arrives on the scene with a 19-year-old son whom she claims is the offspring of one of the two partners, but which one she doesn't know.

Another highlight of the farce is the colourful location representing a plantation at Banana Ridge in Singapore, and the expeditions into the jungle of Hare and Drayton, the two partners in the plot. The resultant fun can be well imagined.

The picture marks the forerunner of a number of successful books and stage plays lined up for production at Welwyn. W. J. Gell avers that the picture (judging from a rough made-up print from daily takes) looks like a "natural" and that Drayton and Hare have never been seen to better advantage. Walter C. Mycroft, who has been responsible for many British successes, directed this picture.

A Butcher Release

The first picture made by popular Yorkshire comedian Albert Modley, "Bob's Your Uncle," will be given its premier presentation in England to a specially invited audience in Albert's native city, at the Scala, Leeds, on Friday, November 21. London Trade Show is at the Cambridge Theatre on the following Tuesday afternoon, November 25. The film is a Butcher-Empire production, directed by Oswald Mitchell.



A scene from the Associated British Production BANANA RIDGE, the film version of Ben Travers famous farce, starring Robertson Hare and Alfred Drayton. Supporting cast includes Isabel Jeans, Nova Pilbeam, Adele Dixon, Patrick Kinsella and Valentine Dunn. Walter C. Mycroft directed, and Pathe will Trade show in due course

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"Gary Cooper gives a brilliantly graduated performance. . . . Many an Academy Award winner has received his Oscar for less than half the star puts into his portrayal."
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DAILY FILM RENTER,

"Warner Bros. 'Sergeant York', starring Gary Cooper must be chalked up another unqualified hit for the company which has given exhibitors so many outstanding successes in the biographical field in the past."

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"Directed with skill and sympathy by Howard Hawks, it provides Gary Cooper with best role of his career and, supported by a brilliant cast, he acquits himself magnificently in the title role."

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"Here we have a screen play of powerful argument, tremendous urgency, slow-burning, but, nevertheless, white hot humanity and terrific spectacle."

THREE HITS IN THREE DAYS FROM M-G-M

"Jekyll and Hyde" "Smilin' Through" and "Honky-Tonk"

VERY rarely indeed does it happen that exhibitors have the choice of seeing three pictures, on three successive days, of the calibre of the three offered this week by Metro-Goldwyn-Mayer. Each of them is really box-office news, and it can safely be said that no exhibitor will neglect an opportunity to handle with such glowing possibilities for his business sheet.

The three films, in order of showings, are "Dr. Jekyll and Mr. Hyde," "Smilin' Through," and "Honky-Tonk."

"Dr. Jekyll and Mr. Hyde" brings together a marvellous team of Spencer Tracy, Lana Turner and Ingrid Bergman and the resultant film is one of the most exciting, thrilling and suspenseful of the year. "Smilin' Through" is one of the screen's truly great love stories, assured in advance of a tremendous reception and with a stellar cast headed by Jeanette MacDonald, Brian Aherne, Gene Raymond, Ian Hunter and including Frances Robinson, Patrick O'Moore and tiny Jackie Horner. Enriched by a superb musical background and with benefit of Technicolor of the quality now associated with M-G-M's recent colour films, "Smilin' Through" is undoubtedly headed for records at box-offices everywhere.

Finally comes "Honky-Tonk," perhaps the most notable of this great trio and a film which has in America definitely established itself as the greatest money maker of the year for M-G-M, racing, as it does, well ahead of such proven box-office successes as "Ziegfeld Girl," "The Philadelphia Story" and "Strike Up the Band." Clark Gable and Lana Turner are co-starred for the first time in a union that will make box office history, and an unusually powerful supporting cast have contributed to a strong, lusty and exciting film that will cause waves of enthusiastic comment wherever it is shown.

M-G-M may well be proud of the happy chance which brings together three such films in one week's trade shows.

PLANS FOR SIX NEW SUBJECTS

PLANS for six new story properties, representing the most important announcement they have made relating to the forthcoming season, were revealed by Metro-Goldwyn-Mayer. The productions involved are "Very Warm for May," "Tortilla Flat," "I Married an Angel," "Mr. and Mrs. North," "Nothing Ventured" and "Joe Smith, American."

Judy Garland and Marta Eggerth will be starred in "Very Warm for May," adaptation of the Broadway musical success of the same name with Jerome Kern's music. Arthur Freed, who has two Metro-Goldwyn-Mayer musicals, "Panama Hattie" and "Babes on Broadway," currently before the cameras, will produce the new film.

Another adaptation of a Broadway musical success is "I Married an Angel," in which Jeanette MacDonald and Nelson Eddy will be co-starred under Roy Del Ruth's direction. Hunt Stromberg, whose past MacDonald-Eddy productions include "Naughty Marietta," "Rose-Marie" and "Maytime," will be at the production helm.

Spencer Tracy will appear in the dramatization of John Steinbeck's "Tortilla Flat," working with the same director, Victor Fleming, who made "Dr. Jekyll and Mr. Hyde." Fleming's last previous assignment before "Dr. Jekyll and Mr. Hyde" was "Gone With the Wind."

"Mr. and Mrs. North," adapted from the Broadway stage play of last year, will present Gracie Allen in a leading role, and will be directed by Robert Sinclair, who just returned to Hollywood after staging the new play, "The Wokey," on Broadway. Irving Asher will produce "Mr. and Mrs. North."

"Nothing Ventured" is an original story for Lana Turner, by Ian McLellan Hunter and Aileen Hamilton, having to do with a small town "Five and Ten" employee who feigns amnesia and comes to New York. Pandro Berman will produce this picture.

Robert Young has been named for the title role in "Joe Smith, American," an adaptation of a magazine story by Paul Gallico. Jack Chertok will be the producer.

Meanwhile, the studios are fully functioning with their current productions, which have achieved a new high peak of activity.

Judy's Three Impersonations

Judy Garland will keep pace right along with Mickey Rooney in "Babes on Broadway," in which she will do three impersonations of her own, her first on the screen.

While Mickey will give his impressions of Carmen Miranda and Sir Harry Lauder Judy will do take-offs of Sarah Bernhardt, Blanche Ring singing "Rings On My Fingers, Bells On My Toes," and Fay Templeton singing "Mary's a Grand Old Name."

The two youngsters will do their impersonations when they enter an old theatre building, long closed, and reminisce about the stars that have appeared there at one time or another.

Arnold's Dramatic Role

One of Hollywood's greatest actors, Edward Arnold, was assigned an important and dramatic role in "Johnny Eager," the gangland thriller co-starring Robert Taylor and Lana Turner. He will play the part of the stepfather of Miss Turner, a district attorney who fights the underworld influences of Taylor, racketeering chieftain, all through the story.

His efforts to break up Lana's love affair with Taylor and his final capitulation to the

gangster to save her sanity furnish some highly dramatic situations.

With this role set, the cast of the picture, directed by Mervyn LeRoy, is complete and includes the former Broadway star, Van Heflin, Robert Sterling, Patricia Dane, Diana Lewis and Connie Gilchrist.

The Burma Road

Sam Marx, who will produce "China Caravan," is to confer with officials of the United States Commission to the Burma Road. Marx and George Seitz, who will direct, recently met Marco Hellman and Daniel Aronstein, of the Commission, to discuss production plans.

Aronstein flew to Washington to discuss the picture with State Department authorities, after which he will meet Marx in New York. Production will be started shortly, according to Marx. The story is a contemporary drama of events transpiring on the historic Burma Road. Star names will appear in the roster of an impressive cast.

The Longest Scene

After 25 years in the motion picture industry, King Vidor directed the longest scene of his career.

Six hundred feet of film—eight pages of dialogue!

It took place on the set of "H. M. Pulham, Esq." at Metro-Goldwyn-Mayer, when Hedy Lamarr and Robert Young meet for the first time in 20 years. As Marvyn Myles and Harry Pulham, they had loved and parted almost a quarter of a century previously. Now they are ready to pick up life together again. In a tender love scene they discover that it is impossible to go back.

"I had thought to break the scene into two shots," Vidor explained, "but both Bob and Miss Lamarr went through the scene faultlessly—I hadn't the heart to break in. Then, before I realised it, the entire sequence had been photographed." Exactly two "takes" did it.

Maureen is Only Feminine Interest

Maureen O'Sullivan has an unusual experience in the new "Tarzan" picture, in which she is reunited with Johnny Weissmuller. She is the only woman in a cast that, including the "natives," numbers several hundred men.

Male principals include Johnny Sheffield, Barry Fitzgerald, Reginald Owen, Tom Conway, Philip Dorn and Cordell Hickman. Richard Thorpe is directing.

Another attempt is to be made to secure Sunday opening at Dudley, where the Town Council, at its October meeting, decided to apply for an Order.

"49th Parallel"

GENERAL RELEASE OF CANADIAN EPIC

A GREAT film project that necessitated a 20,000-mile location trip across Canada is due for release by General Film Distributors on Monday, November 24.

The picture is "49th Parallel," produced and directed by Michael Powell, which has been doing record-breaking business at the Odéon, Leicester Square.

The story is a gripping drama of six Nazi U-boat men who are stranded when their vessel is sunk in Hudson's Bay by the Royal Canadian Air Force. The men decide to make their way across the Dominion and reach the safety of neutral U.S.

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PORTSMOUTH IRONS OUT TRANSPORT PROBLEM

EXHIBITORS TO AID EXODUS FROM CITY

At last week's meeting of the Portsmouth branch of the C.E.A., arising out of the General Council minutes, the Chairman (Charles Clarke) referred to the excellent night put up by the C.E.A. in preventing the imposition of a curfew. He thought the position at the moment was as satisfactory as could be.

Linked up with this matter, the Chairman also reported that the Secretary, Mr. Blake and himself had met the local Transport Officer and the representatives of the local transport undertakings with regard to their suggestion that cinemas should open and close earlier in order to relieve the transport difficulties during the peak hours.

The deputation, Mr. Clarke said, pointed out that cinemas were regarded as an essential service, and if they were restricted to hours when the public could not possibly attend they would simply have to close. They also pointed out that there was no real incentive for the public to travel long distances to the cinemas in these days, inasmuch as there were six first-run houses in the City, and the same film was there for shown in the north and in the south at the same time.

The finishing time of their performances were already staggered in the afternoon, and from their own observations they found that people trickling out of the cinemas during the afternoon did not affect the transport in any way.

The real problem, they contended, was the nightly exodus of people who left their homes in order to go out of the city to sleep. Mr. Blake put up the suggestion that if they wanted to get these people out of the city earlier they might offer a reduced fare, but this was not agreed.

It was eventually agreed that the cinemas should not be asked to change their hours, but the transport officials asked them if they would help in an advertising campaign to get people who came into the city away again before 4 o'clock, and on their behalf he assured the officials that the cinemas would give them every assistance in this respect.

The Chairman's report was regarded as very satisfactory.

S.O. OPPONENTS EXCEPT BRITISH WAR FILM

Toronto Churches' Decision

Although the religious leaders of Toronto, as a body, are strongly opposed to any form of film presentation on Sundays—at least so far as the theatres are concerned—a semi-topical feature is now being screened in local churches on Sunday evenings after the regular services. On top of that, the announcement is made that the audience will be asked for a silver collection.

The picture that is being booked by the churches is "Britain at War," a seven reel film, which is being released through the National Film Board, of which John Grierson is commissioner. The picture is not available to licensed theatres, as yet.

Sir Herbert Holt, prominent Canadian banker and financier, who died on September 28, in his 89th year, was formerly a director of Famous Players Canadian Corp. for many years and was later succeeded by Major A. P. Holt, his son, on the board when the chain company was headed by N. L. Nathanson. At one time Holt was also interested, with Lord Beaverbrook, in the film industry in the United Kingdom.

"NATIONALISE THE KINEMA"

—says Bishop

Addressing the Birmingham Rotary Club at its weekly luncheon on Monday, on the question of "Reconstruction," the Bishop of Birmingham (Dr. E. W. Barnes) criticised private ownership of cinemas. The Government of the inter-war years of wasted opportunities, he declared, nowhere showed their social insensitiveness more clearly than in regard to cinemas, gambling and drink.

Kinemas did more than any other single agency to mould the thought and feeling of the nation. That they should be in private control, often owned by powerful groups in which interests of foreign origin predominated, was scandalous. They should be a branch of the activity of the State.

£600 Raised in a Fortnight

R. F. Scott, of the Forum (A.B.C.), Liverpool, realised his ambition to raise £600 for the Russian Red Cross within a fortnight. Actually, Forum patrons subscribed £580. Then a local sympathiser came along and agreed to make up the collections to the round sum of £600.

Bridgwater to Have S.O.

Bridgwater Town Council have decided to apply for an Order for the Sunday opening at the request of the military authorities; in spite of opposition from religious bodies the council's vote was unanimous.

It is understood that the idea is for the cinemas to open in the evenings only.

ALLOCATION OF TRADE CINEMA DAY PROCEEDS

Rival C.T.B.F. Claims

MIDLAND DONATIONS FOR LOCAL FUND

SHOULD contributions by Midlands exhibitors to Cinema Day go to the National Benevolent Fund or the Birmingham and Midland Benevolent Fund?

The question was raised at the last meeting of the Birmingham and Midlands branch of the C.E.A., when Capt. S. W. CLIFT (chairman) and B. T. DAVIS (hon. secretary), of the local fund, reported upon negotiations which had taken place in connection therewith. It was stated:—

(1) That the chairman of the Birmingham and Midlands Benevolent Fund had made it clear to the General Council of the C.E.A. that the area covered by that fund was not to be treated as part of the national fund, and that the money collected in that area should go to the Midland fund.

(2) That a sub-committee representing the Midland Benevolent Fund had waited upon Mr. Bromhead and Mr. France, representing the national fund, with a view to arriving at a basis of full co-operation between the two funds. They proposed that the takings in the Midland area should be divided equally, but this was not acceptable to the national fund. The Midland fund then proposed that two-thirds should be donated to London and one-third to the Midlands, and eventually London proposed that they should receive three-fourths and the Midlands one-fourth.

(3) The present position is that the Birmingham and Midlands Benevolent Fund Committee felt that they could not accept this position, and therefore reluctantly asked all Midland exhibitors to send their donations to their local fund.

(4) It was made quite clear that Cinema Day is to be an annual effort, and therefore the question of precedent and future allocation of the proceeds of Cinema Day becomes of vital importance to the Midlands Benevolent Fund.

Better Films for Children

During a conference at Bristol on Juvenile Delinquency it was contended that better films should be available for children who attended the cinemas, though there was no indication that the cinemas were in any way responsible for the increase in juvenile crime.

Savings Build Our Ships

Two Interesting M. of I. Shorts

Two commendable shorts have been produced by the National Savings Committee for distribution through the M. of I. to towns during the progress of their War Ship's Week campaign.

"Give Us More Ships," a five minute item, pictures Leslie Banks declaiming Gilbert Frankau's verses against a background of building and launching of various types of sea-going vessels. It is sufficiently interesting to hold audience's attention and at no time unduly stresses the primary propaganda basis of the subject.

A Merton Park Studio's Production

"Sam Pepys Joins the Navy," in a run of seven minutes, includes glimpses of naval recruitment, many classes of the training school and a fantasy in which Pepys' ghost takes shape from the oil portrait at the Admiralty and is filled with admiring wonder at the way in which John Citizen is aiding the building of marine power through Saving Certificates.

Boys of calling-up age, and indeed anyone with a pride in our sea tradition, will be deeply interested.

RED CROSS BOUNTY

Bumper Southgate Programme

The good work for charity initiated at the Ritz, Bowes Road, by Allenor Fryer is being carried on by A. W. L. TOLLIDAY, who on Sunday, November 2, staged an ambitious charity matinee in aid of the funds of the Edmonton Division of the British Red Cross Society. The Mayors of Southgate, Edmonton, Wood Green and Hornsey attended to witness a bumper programme of no fewer than 19 items lasting three hours, including Adelaide Hall and Ronald Frankau, with Fred Conquer and his London Pavilion Orchestra and Allan Brown, F.R.C.O., from the Kingsway Hall, Compton (or more strictly commiserate) was cheery Violet Stevens, and organiser Sidney G. A. Kiddell also appeared at the piano, with Mr. Tolliday himself ("Tolly at the Organ," as he was formerly well known locally) at the console in the impressive finale numbers, concluding the two halves of the programme.

The number of empty seats was negligible and additional funds were obtained by auctioneering autographed programmes. Acknowledgments were made to a number of local benefactors, as well as to A.B.C. for the use of the theatre.

Besides providing a show which was keenly appreciated by the large audience, he effort produced a profit of £100 for the B.R.C.S. funds, a result so satisfying to the organisers that I am told a second concert on even more spectacular lines is being arranged for the early part of next year.

DARLINGTON'S CHARITY EFFORTS

Darlington is going strong on Sunday concerts.

On Sunday, November 2, the Majestic was packed to capacity in aid of the Railwaymen's annual effort for Darlington Memorial Hospital.

At the Hippodrome, the Mayor and Mayoress attended a Sunday night concert in aid of the Royal National Lifeboat Institution.

At the Cooperative Hall, an orchestral concert was given by the Pioneer Corps Band in aid of Darlington Tuberculosis Care Committee.

In aid of Middlesbrough A.T.C., a Sunday concert was given at the Odeon, Middlesbrough. The Director of Education, Stanley Moffett, who is secretary of Middlesbrough A.T.C., and officers of Middlesbrough squadrons attended.

By a concert at the Dominion, Bispham, Blackpool, on Sunday, over £80 was raised for the Royal Artillery Comforts Fund. Arthur Hall, owner of the cinema, handed the cheque to the commanding officer. H. Spencer (manager) was the organiser.

THREE HITS IN THREE DAYS FROM M-G-M

"Jekyll and Hyde" "Smilin' Through" and "Honky-Tonk"

VERY rarely indeed does it happen that exhibitors have the chance of seeing three pictures, on three successive days, of the calibre of the three offered this week by Metro-Goldwyn-Mayer. Each of them is really box-office news, and it can safely be said that no exhibitor will neglect an opportunity fraught with such glowing possibilities for his balance sheet. The three films, in order of showing, are "Dr. Jekyll and Mr. Hyde," "Smilin' Through" and "Honky-Tonk."

"Dr. Jekyll and Mr. Hyde" brings together a marvellous team in Spencer Tracy, Lana Turner and Ingrid Bergman and the resultant film is one of the most exciting, thrilling and suspenseful of the year. "Smilin' Through" is one of the screen's truly great love stories, assured in advance of a tremendous reception and with a stellar cast headed by Jeanette MacDonald, Brian Aherne, Gene Raymond, Ian Hunter and including Frances Robinson, Patrick O'More and tiny Jackie Homer. Enriched by a superb musical background and with benefit of Technicolor of the quality now associated with M-G-M's recent colour films, "Smilin' Through" is undeniably headed for records at box-offices everywhere.

Finally comes "Honky-Tonk," perhaps the most notable of this great trio and a film which has in America definitely established itself as the greatest money maker of the year for M-G-M, racing, as it does, well ahead of such proven box-office successes as "Ziegfeld Girl," "The Philadelphia Story" and "Strike Up the Band." Clark Gable and Lana Turner are co-starred for the first time in a union that will make box-office history, and an unusually powerful supporting cast have contributed to a strong, lusty and exciting film that will cause waves of enthusiastic comment wherever it is shown.

M-G-M may well be proud of the happy chance which brings together three such films in one week's trade shows.

PLANS FOR SIX NEW SUBJECTS

PLANS for six new story properties, representing the most important announcement they have made relating to the forthcoming season, were revealed by Metro-Goldwyn-Mayer. The productions involved are "Very Warm for May," "Tortilla Flat," "I Married an Angel," "Mr. and Mrs. North," "Nothing Ventured" and "Joe Smith, American."

Judy Garland and Marta Eggerth will be starred in "Very Warm for May," adaptation of the Broadway musical success of the same name with Jerome Kern's music. Arthur Freed, who has two Metro-Goldwyn-Mayer musicals, "Panama Hattie" and "Babes on Broadway," currently before the cameras, will produce the new film.

Another adaptation of a Broadway musical success is "I Married an Angel," in which Jeanette MacDonald and Nelson Eddy will be co-starred under Roy Del Ruth's direction. Hunt Stromberg, whose past MacDonald-Eddy productions include "Naughty Marietta," "Rose-Marie" and "Maytime," will be at the production helm. Spencer Tracy will appear in the dramatization of John Steinbeck's "Tortilla Flat," working with the same director, Victor Fleming, who made "Dr. Jekyll and Mr. Hyde." Fleming's last previous assignment before "Dr. Jekyll and Mr. Hyde" was "Gone With the Wind."

"Mr. and Mrs. North," adapted from the Broadway stage play of last year, will present Gracie Allen in a leading rôle, and will be directed by Robert Sinclair, who just returned to Hollywood after staging the new play, "The Wokee," on Broadway. Irving Asher will produce "Mr. and Mrs. North."

"Nothing Ventured" is an original story for Lana Turner, by Ian McClelland Hunter and Aileen Hamilton, having to do with a small town "Five and Ten" employee who feigns amnesia and comes to New York. Pandro Berman will produce this picture.

Robert Young has been named for the title rôle in "Joe Smith, American," an adaptation of a magazine story by Paul Gallico. Jack Chertok will be the producer. Meanwhile, the studios are fully functioning with their current productions, which have achieved a new high peak of activity.

Judy's Three Impersonations

Judy Garland will keep pace right along with Mickey Rooney in "Babes on Broadway," in which she will do three impersonations of her own, her first on the screen.

While Mickey will give his impressions of Carmen Miranda and Sir Harry Lauder, Judy will do take-offs of Sarah Bernhardt, Blanche Ring singing "Rings On My Fingers, Bells On My Toes," and Fay Templeton singing "Mary's a Grand Old Name."

The two youngsters will do their impersonations when they enter an old theatre building, long closed, and reminisce about the stars that have appeared there at one time or another.

Arnold's Dramatic Role

One of Hollywood's greatest actors, Edward Arnold, was assigned an important and dramatic rôle in "Johnny Rager," the gangland thriller co-starring Robert Taylor and Lana Turner. He will play the part of the stepfather of Miss Turner, a district attorney who fights the underworld influences of Taylor, racketeering chieftain, all through the story.

His efforts to break up Lana's love affair with Taylor and his final capitulation to the

gangster to save her sanity furnish some highly dramatic situations.

With this rôle set, the cast of the picture, directed by Mervyn LeRoy, is complete and includes the former Broadway star, Van Heflin, Robert Sterling, Patricia Dane, Diana Lewis and Connie Gilchrist.

The Burma Road

Sam Marx, who will produce "China Caravan," is to confer with officials of the United States Commission to the Burma Road. Marx and George Seitz, who will direct, recently met Marco Hellman and Daniel Aronstein, of the Commission, to discuss production plans.

Aronstein flew to Washington to discuss the picture with State Department authorities, after which he will meet Marx in New York. Production will be started shortly, according to Marx. The story is a contemporary drama of events transpiring on the historic Burma Road. Star names will appear in the roster of an impressive cast.

The Longest Scene

After 25 years in the motion picture industry, King Vidor directed the longest scene of his career.

Six hundred feet of film—eight pages of dialogue!

It took place on the set of "H. M. Pulham, Esq." at Metro-Goldwyn-Mayer, when Hedy Lamarr and Robert Young meet for the first time in 20 years. As Marvyn Myles and Harry Pulham, they had loved and parted almost a quarter of a century previously. Now they are ready to pick up life together again. In a tender love scene they discover that it is impossible to go back.

"I had thought to break the scene into two shots," Vidor explained, "but both Bob and Miss Lamarr went through the scene faultlessly—I hadn't the heart to break in. Then, before I realised it, the entire sequence had been photographed. Exactly two 'takes' did it."

Maureen is Only Feminine Interest

Maureen O'Sullivan has an unusual experience in the new "Tarzan" picture, in which she is reunited with Johnny Weissmuller. She is the only woman in a cast that, including the "natives," numbers several hundred men.

Male principals include Johnny Sheffield, Barry Fitzgerald, Reginald Owen, Tom Conway, Philip Dorn and Coriell Hickman. Richard Thorpe is directing.

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"49th Parallel"

GENERAL RELEASE OF CANADIAN EPIC

A GREAT film project that necessitated a 20,000-mile location trip across Canada is due for release by General Film Distributors on Monday, November 24.

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the famous beauty spots of the Dominion, from the icy wastes of Hudson's Bay to the towering Rockies . . . from the wheat-filled prairies to the big cities . . . from the mountain forests to the Great Lakes.

Such a great subject demands a great cast, which has been provided by Leslie Howard, Raymond Massey, Laurence Olivier, Eric Portman and Anton Walbrook, all shining in widely divergent types of rôle.

Howard is a cultured writer; Massey a tough, two-fisted Canadian soldier; Olivier a plucky French-Canadian trapper; Portman the ruthless leader of the fugitive Nazis, and Walbrook the leader of a strange sect of Christian Communists. Glynis Johns is charming as a Puritan girl who helps to influence one of the Nazis towards a better life. Other in a distinguished cast include Niall MacGinnis, John Chandos, Richard George, Raymond Lovell, Basil Appleby, Ley On, Peter Moore, Frederick Piper, Finlay Currie, Charles Victor, Tawera Moana, Eric Clavering, Charles Rolfe, Theodore Salt and O. W. Fonger.



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SHOULD contributions by Midlands exhibitors to Cinema Day go to the National Benevolent Fund or the Birmingham and Midland Benevolent Fund?

The question was raised at the last meeting of the Birmingham and Midlands branch of the C.E.A., when Capt. S. W. CLIFF (chairman) and B. T. DAVIS (hon. secretary), of the local fund, reported upon negotiations which had taken place in connection therewith. It was stated:—

(1) That the chairman of the Birmingham and Midlands Benevolent Fund had made it clear to the General Council of the C.E.A. that the area covered by that fund was not to be treated as part of the national fund, and that the money collected in that area should go to the Midland fund.

(2) That a sub-committee representing the Midland Benevolent Fund had waited upon Mr. Bromhead and Mr. France, representing the national fund, with a view to arriving at a basis of full co-operation between the two funds. They proposed that the takings in the Midland area should be divided equally, but this was not acceptable to the national fund. The Midland fund then proposed that two-thirds should be donated to London and one-third to the Midlands, and eventually London proposed that they should receive three-fourths and the Midlands one-fourth.

(3) The present position is that the Birmingham and Midlands Benevolent Fund Committee felt that they could not accept this position, and therefore reluctantly asked all Midland exhibitors to send their donations to their local fund.

(4) It was made quite clear that Cinema Day is to be an annual effort, and therefore the question of precedent and future allocation of the proceeds of Cinema Day becomes of vital importance to the Midlands Benevolent Fund.

Better Films for Children

During a conference at Bristol on Juvenile Delinquency it was contended that better films should be available for children who attended the cinemas, though there was no indication that the cinemas were in any way responsible for the increase in juvenile crime.

Savings Build Our Ships

Two Interesting M. of I. Shorts

Two commendable shorts have been produced by the National Savings Committee for distribution through the M. of I. to towns during the progress of their Warship's Week campaign.

"Give Us More Ships," a five minute item, pictures Leslie Banks declaiming Gilbert Frankau's verses against a background of building and launching of various types of sea-going vessels. It is sufficiently interesting to hold audience's attention and at no time unduly stresses the primary propaganda basis of the subject.

A Merton Park Studio's Production

"Sam Pepys Joins the Navy," in a run of seven minutes, includes glimpses of naval recruitment, many classes of the training school and a fantasy in which Pepys' ghost takes shape from the oil portrait at the Admiralty and is filled with admiring wonder at the way in which John Citizen is aiding the building of marine power through Saving Certificates.

Boys of calling-up age, and indeed anyone with a pride in our sea tradition, will be deeply interested.

RED CROSS BOUNTY

Bumper Southgate Programme

The good work for charity initiated at the Ritz, Bowes Road, by Allister Fryer is being carried on by A. W. L. Tolliday, who on Sunday, November 2, staged an ambitious charity matinee in aid of the funds of the Edmonton Division of the British Red Cross Society. The Mayors of Southgate, Edmonton, Wood Green and Hornsey attended to witness a bumper programme of no fewer than 19 items lasting three hours, including Adelaide Hall and Ronald Frankau, with Fred Conquer and his London Pavilion Orchestra and Allan Brown, F.R.C.O., from the Kingsway Hall. Compère (or more strictly commère) was cheery Violet Stevens, and organiser Sidney G. A. Kiddell also appeared at the piano, with Mr. Tolliday himself ("Tolly at the Organ," as he was formerly well known locally) at the console in the impressive finale numbers concluding the two halves of the programme.

The number of empty seats was negligible and additional funds were obtained by auctioneering autographed programmes. Acknowledgments were made to a number of local benefactors, as well as to A.B.C. for the use of the theatre.

Besides providing a show which was keenly appreciated by the large audience, the effort produced a profit of £100 for the B.R.C.S. funds, a result so satisfying to the organisers that I am told a second concert on even more spectacular lines is being arranged for the early part of next year.

DARLINGTON'S CHARITY EFFORTS

Darlington is going strong on Sunday concerts.

On Sunday, November 2, the Majestic was packed to capacity in aid of the Railwaymen's annual effort for Darlington Memorial Hospital.

At the Hippodrome, the Mayor and Mayoress attended a Sunday night concert in aid of the Royal National Lifeboat Institution.

At the Co-operative Hall, an orchestral concert was given by the Pioneer Corps Band in aid of Darlington Tuberculosis Care Committee.

In aid of Middlesbrough A.T.C., a Sunday concert was given at the Odeon, Middlesbrough. The Director of Education, Stanley Moffett, who is secretary of Middlesbrough A.T.C., and officers of Middlesbrough squadrons attended.

By a concert at the Dominion, Bispham, Blackpool, on Sunday, over £80 was raised for the Royal Artillery Comforts Fund. Arthur Hall, owner of the cinema, handed the cheque to the commanding officer. H. Spencer (manager) was the organiser.

PORTSMOUTH IRONS OUT TRANSPORT PROBLEM

EXHIBITORS TO AID EXODUS FROM CITY

AT last week's meeting of the Portsmouth branch of the C.E.A., arising out of the General Council minutes, the Chairman (Charles Clarke) referred to the excellent fight put up by the C.E.A. in preventing the imposition of a curfew. He thought the position at the moment was as satisfactory as could be.

Linked up with this matter, the Chairman also reported that the Secretary, Mr. Blake and himself had met the local Transport Officer and the representatives of the local transport undertakings with regard to their suggestion that cinemas should open and close earlier in order to relieve the transport difficulties during the peak hours.

The deputation, Mr. Clarke said, pointed out that cinemas were regarded as an essential service, and if they were restricted to hours when the public could not possibly attend they would simply have to close. They also pointed out that there was no real incentive for the public to travel long distances to the cinemas in these days, inasmuch as there were six first-run houses in the City, and the same film was therefore shown in the north and in the south at the same time.

The finishing time of their performances were already staggered in the afternoons, and from their own observations they found that people trickling out of the cinemas during the afternoons did not affect the transport in any way.

The real problem, they contend, was the nightly exodus of people who left their homes in order to go out of the city to sleep. Mr. Blake put up the suggestion that if they wanted to get these people out of the city earlier they might offer a reduced fare, but this was not accepted.

It was eventually agreed that the cinemas should not be asked to change their hours, but the transport officials asked them if they would help in an advertising campaign to get people who came into the city away again before 4 o'clock, and on their behalf he assured the officials that the cinemas would give them every assistance in this respect.

The Chairman's report was regarded as very satisfactory.

S.O. OPPONENTS EXCEPT BRITISH WAR FILM

Toronto Churches' Decision

Although the religious leaders of Toronto, as a body, are strongly opposed to any form of film presentation on Sundays—at least so far as the theatres are concerned—a semi-topical feature is now being screened in local churches on Sunday evenings after the regular services. On top of that, the announcement is made that the audience will be asked for a silver collection.

The picture that is being booked by the churches is "Britain at War," a seven-reel film, which is being released through the National Film Board, of which John Grierson is commissioner. The picture is not available to licensed theatres, as yet.

Sir Herbert Holt, prominent Canadian banker and financier, who died on September 28, in his 89th year, was formerly a director of Famous Players Canadian Corp. for many years and was later succeeded by Major A. P. Holt, his son, on the board when the chain company was headed by N. L. Nathanson. At one time Holt was also interested, with Lord Beaverbrook, in the film industry in the United Kingdom.

"NATIONALISE THE KINEMA"

—says Bishop

Addressing the Birmingham Rotary Club at its weekly luncheon on Monday, on the question of "Reconstruction," the Bishop of Birmingham (Dr. E. W. Barnes) criticised private ownership of cinemas. The (government) of the inter-war years of wasted opportunities, he declared, nowhere showed their social insensitiveness more clearly than in regard to cinemas, gambling and drink.

Kinemas did more than any other single agency to mould the thought and feeling of the nation. That they should be in private control, often owned by powerful groups in which interests of foreign origin predominated, was scandalous. They should be a branch of the activity of the State.

£600 Raised in a Fortnight

R. F. Scott, of the Forum (A.B.C.), Liverpool, realised his ambition to raise £600 for the Russian Red Cross within a fortnight. Actually, Forum patrons subscribed £580. Then a local sympathiser came along and agreed to make up the collections to the round sum of £600.

Bridgwater to Have S.O.

Bridgwater Town Council have decided to apply for an Order for the Sunday opening at the request of the military authorities; in spite of opposition from religious bodies the council's vote was unanimous.

It is understood that the idea is for the cinemas to open in the evenings only.



Scene from SPORTING LOVE, the successful comedy offering featuring Stanley Lupino, which Exclusive Films is reissuing. It will be Trade shown on Tuesday

FORMBY'S GREATEST AND NEW NOVEL PICTURE

High Light of Columbia's Box-office Set-up

FOR sheer star value and variety in box-office entertainment, the new line-up of seven Trade shows scheduled by Columbia is definitely claimed to surpass any single group of pictures ever presented by the organization. It includes "Our Wife," John M. Stahl's first Columbia picture, and "South American George," the big George Formby production.

"Our Wife," a rollicking comedy with its story of the funniest and most hectic love battle ever filmed, is said to represent John M. Stahl's greatest directorial box-office achievement; while "South American George," which presents George Formby in a picture that is as new and novel as it is hilarious, is stated to be easily the best and most uproarious comedy in which Britain's No. 1 box-office star has ever appeared. Trade show dates are as follows:—

Monday, November 17, 10.30 a.m. and 2.15 p.m. Private Theatre. **Two in a Taxi**, with Anita Louise and Russell Hayden.

Tuesday, November 18, 2.15 p.m. Cambridge Theatre. **Our Wife**, with Melvyn Douglas, Ruth Hussey and Ellen Drew.

Wednesday, November 19, 10.30 a.m. and 2.15 p.m. Private Theatre. **The Big Boss**, with Otto Kruger and Gloria Dickson.

Thursday, November 20, 10.30 a.m. Phoenix Theatre. **Broadway Ahead**, with Ruby Keeler and Harriet Hilliard.

Friday, November 21, 10.30 a.m. and 2.15 p.m. Private Theatre. **Tillie the Toiler**, with Kay Harris and William Tracy.

Monday, November 24, 10.30 a.m. and 2.15 p.m. Private Theatre. **Richest Man in Town**, with Frank Craven and Eileen O'Hearn.

Tuesday, November 25, 2.15 p.m. Cambridge Theatre. **South American George**, with George Formby and Linden Travers.

"South American George"

An outstanding highlight of the programme is undoubtedly the presentation of "South American George," which is not only bigger and funnier than any previous Formby, but possesses the added virtue of something new and different in Formby entertainment.

Directed by Marcel Varnel, with Ben Henry as associate producer, "South American George" presents Formby as an operative extra who is persuaded to impersonate the show's highly temperamental and absentee star whom he closely resembles. In fact, George plays three roles—he is the hapless George Butters, a lad with operative ambition but no ability, the opera star he impersonates, and the opera star himself. George's make-up as the genuine star and the phoney one is said to be amazing, promising an hilarious surprise for audiences. Among the dilemmas and side-splitting complications George has to endure is the necessity for him to appear in "Bigolette."

He has neither the Italian tongue nor the restrained tenor voice for the job. The problem of overcoming this difficulty proves a seemingly insuperable one until one of the characters comes to the rescue with a solution that is as ingenious as it is uproariously funny, and provides one of the funniest "gags" Formby has ever put into a film. Other comedy highlights include the famous death scene from "La Traviata," in which George, as the hero, behaves as a grief-stricken Alfredo should do as the dying heroine sings her last piercing "A"; the star's encounter with a couple of engaging crooks, one of whom happens to be a knife-throwing fiend; George's delayed-action defiance of a stage-hating father whose allies are a bunch of the most mischievous local gossips ever portrayed on the screen. Apart from his plunge into operative life, the star sings four big numbers specially written for the picture. One of these, "I'll Do It with a Smile," is a catchy, haunting melody which, it is predicted, will sweep the country.

George's new leading lady in "South American George" is Linden Travers, who plays the part of publicity agent to the temperamental operative star. Enid Stamp Taylor appears as an effusive prima donna. The supporting cast includes Felix Aylmer, Herbert Lomas, Jacques Brown, Mavis Villiers, Muriel George, Eric Claverling, Ronald Shiner, Alf Goddard, Beatrice Varley, Charlie Paton and Gus MacNaughton. The original story was written by Leslie Arliss and Norman Lee.

"Our Wife"

Melvyn Douglas, Ruth Hussey and Ellen Drew, in "Our Wife," an effervescent and exciting triangle comedy, present one of the greatest and funniest love battles ever thrown on a screen. It is the story of a band leader, a trumpeter, down on his luck. Just when the divorce action undertaken by his gold-digging wife is about to become final, he meets a girl who inspires him to more serious work. Hearing of his success, his wife sets out in a determined attempt to win him back.

The picture then develops into a furious battle between the two women for this one bewildered man. Each has her own "methods" and each thinks those methods to be infallible. One woman uses her head; the other her eyes, arms and lips, and when one eye-fel loses her head she finds a husband; when the armful loses her husband she finds a fight on her hands!

Ruth Hussey portrays the scientist turned feminine with a delightful abandon. Her efforts to outwit her rival, Ellen Drew, contribute hilarious moments to the film, with a sequence in which she tries to out-drink her willer foe meriting special attention for its splendid comedy import. First seen as a sweet, cuddly kitten, the gradual transition of Miss Drew to scratching with merciless abandon is achieved both easily and suavely. Brilliant performances are also given by John Hubbard and Charles Coburn, who appears as the "referee" in the great love battle in which the three stars are involved. A special feature is a concerto for

trumpet, which is played by Melvyn Douglas. The work of Leo Suken, an Academy Award winner for his "Stage Coach" musical score, the new composition is said to be a symphonic masterpiece, and is played by a 70-piece orchestra.

"The Richest Man in Town"

A stirring comedy-drama of ordinary, everyday folks, with a tremendous appeal for everyone, "The Richest Man in Town" is a memorable screen achievement which tells an exciting story of everyday folks, some of them stubborn, some of them weak... but all of them warm and lovable and real. A stellar cast, headed by Frank Craven, Edgar Buchanan, Roger Pryor and Eileen O'Hearn, Hollywood's newest discovery, contribute more than their share toward making this film one of the most unusual pictures of the current season.

Fighting each other tooth and nail on the surface, but secretly saving each other's neck on the sly, Craven and Buchanan play the principal roles, respectively as a crotchety small town banker and a local newspaper editor. Moving along as friendly enemies, the two men trade wit and wisdom in a story that's filled to overflowing with homely warmth and humour. Eileen O'Hearn delivers an outstanding performance in her motion-picture debut, appearing as Buchanan's daughter. Roger Pryor is the city slicker who comes to the small town intending to swindle the citizens into supporting a phoney summer theatre. Charles Barton, who directed the film, is said to deserve much praise for his presentation of real believable folks, like the neighbours next door.

"Broadway Ahead"

Ruby Keeler tap dances her way to a spectacular new screen fame in the rhythm-packed musical, "Broadway Ahead," which has already been highly praised in the United States for its romantic narrative, delightful music, talented cast and outstanding comedy element. Harriet Hilliard, Ozzie Nelson and his band and Gordon Oliver are others who contribute to the gay mélange of romance, rhythm and great good humour which is said to distinguish the new picture.

Against the tuneful background of the songs, "Broadway Ahead" unfolds a pleasing story of young romance. Miss Keeler appears in the role of a night-club dancing star; Nelson as its band leader. When their place is closed down by a vindictive dowager because it violates an old law forbidding the operation of such places within a five mile radius, Harriet Hilliard comes to the rescue of the stranded swingers by moving them into a school gymnasium. In gratitude, the players employ the radio to attract attention—and students—to the school! When Miss Hilliard falls in love with Nelson, Miss Keeler finds herself very much out in the cold, and it is this situation which carries the picture to an exciting climax which eventually winds up with spectacular song-and-dance finale. Speciality vocal numbers are contributed with unusual brilliance by The Four Spirits of Rhythm. Edward Dmytryk directed.

"Two in a Taxi"

Hailed as a light-hearted, gay, youthful romance, Columbia's "Two in a Taxi" features Anita Louise and Russell Hayden in a punchy entertainment. Filmed against the turbulent background of New York's busy streets.

Thrillingly directed by Robert Florey, the film opens with Hayden piloting a cab through New York. Very conscious of the fact that the future holds little in store for him as long as he continues to drive a cab, Hayden decides to buy a garage on Long Island and go into business for himself. He finds the right place, but the proprietor demands a down payment before he will permit the cabbie to take possession.

From that moment on, the picture reaches a new high in laughs, romance and thrills as Hayden and his girl friend, Miss Louise, attempt to accumulate the necessary money. Before the final reel unfolds Hayden has had a quarrel with his girl, has had his cab smashed in a taxi war, has been fined for driving up a one-way street, and has had his cab commandeered during a daring bandit chase! Noah Beery, Jun., as Hayden's side-kick, Dick Purcell and Fay Helm are in supporting roles.

"Tillie the Toiler"

One of the most popular of strip cartoon heroines, "Tillie the Toiler," comes to life in the picture of that title, with Kay Harris, a newcomer to films, making a hit-debut in the main rôle, supported by William Tracy, Ernest Truex, Daphne Pollard, George Watts, Jack Arnold and Marjorie Reynolds. First of a new "Tillie" series which Columbia have scheduled depicts Tillie as a likeable young woman, attractive, neither too intelligent nor too dumb, concerned with dates and clothes, even during the eight hours she devotes to business, but still absorbed in her job to both the delight and delirium of her boss.

"Tillie" is a stenographer in a dress house, where she has several devoted admirers. Her boss, Mr. Simkins, is not one of them because she practically wrecks his business and his temper before she rescues the first and thus restores the second. Tillie's admirers include Mac, the diminutive, callow youngster whose admiration of Tillie is sincere and wholehearted. Wally

Continued at foot of next column



Linden Travers in a scene from SOUTH AMERICAN GEORGE (Columbia)

Three Paramount Studios Active

EXTENSIVE DRIVE CONTINUES

Twelve More Films Start Shooting

THE big production drive at the Paramount studios continues and with a large proportion of the current season's pictures already completed and awaiting presentation, there is no slowing down of active shooting.

The latest studio call-sheet reveals that 12 pictures are concurrently before the cameras. In addition, "Mr. Bug Goes to Town," the million-dollar Fleischer cartoon in Technicolor, is being made at the Fleischer studios at Miami, and other outside productions which will supplement the Paramount programme also under way. At the Fine Arts studio, William Pine and William Thomas are filming "Flying Blind," which will be an important supplementary picture for the Paramount schedule.

Four of the pictures now on the floor at Paramount's Marathon Street studio are Technicolor films—Cecil B. De Mille's "Reap the Wild Wind," "Louisiana Purchase," "Bahama Passage," and "Malaya."

Pictures now practically ready for the cutting room are "Sullivan's Travels," "Glamour Boy," "The Remarkable Andrew" and "Sweater Girl." Among those scheduled to start in the next few days are "Dangerous Holiday," "Mr. Aldrich's Boy," "Mardi Gras Murder," "Prison Widows" and "Dancing Debs."

Ralph Murphy will direct "Air Raid" as his next assignment for Paramount. He is now making "Glamour Boy" with Jackie Cooper and Susanna Foster.

William Clemens, now directing "Sweater Girl," college murder-mystery-musical, will

direct "Mardi Gras Murder," with Robert Preston and Ellen Drew, who were last teamed in "The Night of January 16th," which Clemens directed.

"Take a Letter, Darling"

Preston Sturges will direct "Take a Letter, Darling," as his next Paramount picture, following the completion of "Sullivan's Travels," in which Joel McCrea and Veronica Lake are co-starred. Joel McCrea and Claudette Colbert will be co-starred.

The picture Bob Hope will make with Madeleine Carroll as his leading lady will have the title of "My Favourite Blonde," which is said to represent the comedian's private opinion of the fair-haired English actress—as indicated by his infatuated references to her on his radio shows.

"My Favourite Blonde," the screen play of which is by Don Hartman and Frank Butler, authors of "Road to Zanzibar," will present Miss Carroll as a British secret agent and Bob Hope as an American vaudeville comedian, who meet aboard a transcontinental luxury train.

W. C. Fields is the fourth star to be signed by Boris Morros for "Tales of Manhattan," the "Grand Hotel"-style drama for which he has already collected Charles Boyer, Edward G. Robinson and Joel McCrea. "Tales of Manhattan" will tell the adventures of seven men who wear a single hired dress suit on consecutive evenings.

"Holiday Inn"

Walter Abel has been added to the cast of "Holiday Inn," the Irving Berlin musical, which has Bing Crosby, Fred Astaire in the leading rôles. "Holiday Inn" will be one of Paramount's most elaborate musicals, with an all-star cast, songs by Berlin, direction by Mark Sandrich, and a script by Elmer Rice.

Leo Carrillo has been signed for a leading rôle in the forthcoming historical film, "American Empire." Carrillo, a native son of California, will appear as Castro, the reckless and much-idolized bandit.

UNITED ARTISTS' COMING SUBJECTS

Two Korda Films

ONE of the screen's foremost directors of romantic adventure drama, Henry Hathaway, was given a term directorial contract by Walter Wanger, and the filming of the famous "Saturday Evening Post" serial, "Sundown," as his first assignment.

"I am most enthusiastic about 'Sundown,'" says Hathaway, "for it has such a unique quality. It is one of the few out-of-doors

Whimpe, whose admiration of Tillie rarely transcends his admiration of himself, and Ted Williams, a handsome "smoothie" who hands over the poor little working girl a line so deftly that she becomes as starry-eyed in his presence as Mac is in hers. The picture is said to follow in faithful detail the characters and events of the comic strip and to contain some of the most hilariously funny entertainment Columbia have ever launched. Sidney Salkow directed.

"The Big Boss"

Blasting the lid off political racketeering and chain-gang slavery, "The Big Boss," an exciting new melodrama, presents one of the strongest pleas for political reform ever seen on the screen. Featuring Otto Kruger, Gloria Dickson and John Littel in the leading rôles, the story opens in one of the small southern states where Jim Maloney is head of the State's political machine. Maloney, portrayed by Kruger, is a vicious racketeer and practically runs the State prison's chain-gang to suit himself. His best-paying scheme is one in which his associates buy up large parcels of poorly developed land at low prices. The property is then improved by chain-gang labour at the State's expense, and Maloney reaps the profits.

However, a cloud crosses Maloney's horizon when Bob Dugan, played by Littel, is elected governor on a reform ticket! Encouraged by Sue Peters, wise-cracking young newspaper woman, Dugan vows to destroy the chain-gang and its corrupt backers. How he succeeds in smashing the racket in spite of strong opposition furnished by Maloney and his cohorts furnishes the basis for one of the most exciting screen events seen in a long time.

romantic stories with splendid opportunities for distinctive characterisation plus an extraordinary balance in romance, action and suspense."

"Sundown" stars Gene Tierney, with Bruce Cabot, George Sanders, Harry Carey, Joseph Calleia, Reginald Gardiner, Carl Esmond, Marc Lawrence and Sir Cedric Hardwicke. It will be released through United Artists.

The Music

Wanger borrowed Miklos Rozsa, musical director for Alexander Korda, to compose the musical score for "Sundown." The score is regarded as one of the most colourful and distinctive ever created for a motion picture.

Rozsa recently completed the score for Korda's new Merle Oberon starring vehicle, "Lydia," to be shown next week, and is currently creating the music for "The Jungle Book," the Rudyard Kipling adventure romance in which Sabu plays the chief rôle.

Casting "The Shanghai Gesture"

Arnold Pressburger announces that he has completed casting for "The Shanghai Gesture" with the awarding of the rôle of Madame Gin Sling to Ona Munson. She joins a cast which stars Gene Tierney as Poppy, Walter Huston as Sir Guy Charteris, Maria Ouspenskaya as So-So-Amah, and Victor Mature as Dr. Omar. Also featured are Eric Blore, Ivan Lebedeff and Albert Basserman. Josef von Sternberg is directing.

"The Corsican Brothers"

After appearing in only a couple of motion pictures, Ruth Warrick, a newcomer to Hollywood, has been signed by Edward Small to play the feminine lead opposite Douglas Fairbanks, Jr., in "The Corsican Brothers," Alexandre Dumas' famous novel, which is under the direction of Gregory Ratoff.

Fairbanks plays the dual rôle of the twin brothers; Miss Warrick is the Countess Isabelle. The actress' first screen appearance was in "Citizen Kane," and since then she has completed an assignment in RKO's "Obliging Young Lady."

A new "romantic team" guaranteed to chase the blues was added to the cast of "Twin Beds," when producer Edward Small set Binnie Barnes and Ernest Truex for featured rôles.

This brings to five the number of gloom-chasing players who have been named for the picture. Previously cast in top spots are George Brent, Joan Bennett and Misha Auer.



Charles Farrell and June Lang, co-stars in the Pathe film *THE DEADLY GAME*, which that company is Trade showing to-day at the G.-B. Theatre, at 2.30 p.m.

NEW SUBJECT FOR BETTE DAVIS

To Co-Star with
Olivia de Havilland

THE next Warner vehicle for Bette Davis is "In This Our Life," based on a current best-seller. Olivia de Havilland co-stars.

"Dangerously They Live"

Raymond Massey has been assigned a featured rôle with John Garfield and Nancy Coleman in "Dangerously They Live," a film about a young New York doctor who becomes involved with Nazi agents, which is now in production at the Burbank Studios under the direction of Robert Florey. Moroni Olsen, Lee Patrick, Christian Rub and Roland Drew are members of the strong supporting cast. Nancy Coleman, a recruit from the Broadway stage, made her screen debut as Louise in Warner Bros.' recently completed film version of "Kings Row."

Bacon to Direct Comedy

Lloyd Bacon has been assigned to direct "A Night Before Christmas," next starring vehicle for Edward G. Robinson. Bacon was chosen because he directed Robinson in "A Slight Case of Murder," a hilarious gangster comedy. The new picture is also a gangster comedy, "A Night Before Christmas" is based on a play by S. J. and Laura Perelman. The screen play was written by Everett Freeman and Edwin Gilbert.

"Blues in the Night"

"Blues in the Night" is the new title of the Warner Bros. picture filmed as "New Orleans Blues." One of several songs written for the picture by Harold Arlen and Johnny Mercer is also entitled "Blues in the Night." The production stars Priscilla Lane, Betty Field and Richard Whorf. It was directed by Anatole Litvak.

More Nefarious Work

Martin Kosleck, who was so impressive as the head of the Gestapo in "Underground," has been signed to play a somewhat similar rôle, that of Gestapo's chief agent in New York City, in "All Through the Night." The cast is headed by Humphrey Bogart, Kaaren Verne, Conrad Veidt, Judith Anderson and Peter Lorre, and it is being directed by Vincent Sherman, who also made "Underground."

A Beautiful Beaver

Warner Bros. have insured the beard of Monty Woolley, who created the title rôle in the original stage production of "The Man Who Came to Dinner," and is playing the same part in the film—it was played on tour, by the way, by Alexander Woolcott. If Woolley's beard burns, Warners collect 10,000 dollars. The insurance company requires that he wear a fireproof covering over the beard, smoke through a long-range, non-combustible cigarette holder, and refrain from smoking in bed or while standing on his head!

After completing his rôle in "Captains of the Clouds," starring James Cagney, Reginald Gardiner went at once to the set of "The Man Who Came to Dinner" for scenes with Bette Davis and Monty Woolley. In this screen version of the Kaufman-Hart play, he plays the character generally regarded as based on Noel Coward.

WESTERN DESERT SCENES ON MOVIE TONE

The current British Movietone News contains impressive pictures of preparedness in the Far East, with more reinforcements arriving at Singapore. It contains, too, striking scenes of the Prime Minister's tour and the Lord Mayor's show.

Also included are a review of Western Desert activities showing a captured "Stuka," newspapers for the troops, Christmas cards and pictures of the lighter moments, such as washing and mending, and the soldiers' pets.

Other items are armoured division exercises, anti-tank demonstrations, interviews with men from the Middle East, important additions to the American Navy, Poppy Day appeal, and Roosevelt's famous words in action—"shoot first."

Permission has been granted to Darling-ton kinemas to hold Sunday concerts on condition that the whole of the proceeds, less reasonable expenses, should be handed over to a bona-fide charity for whose benefit the concert was held.

NAMES IN THE NEWS

William Thorburn (42), of Great Lever, manager of the Hippodrome, Farnworth, collapsed whilst at the cinema on Sunday. He had spent overnight on fire-watcher duty and as he did not return home at the usual time his wife visited the theatre and found him lying on a couch. A gas fire was burning and the atmosphere was heavy with fumes. After hospital treatment he improved.

Reg Corbett, manager of the Regal, Cambridge (A.B.C.), has been the recipient of a table lighter and ash tray as a farewell token from his staff on his departure to take up a position with the Shipman and King circuit. H. Ellis (staff foreman) made the presentation. Mr. Corbett has made many friends during his stay of over a year in Cambridge, and he has held previous managerial appointments with A.B.C. at Felixstowe, King's Lynn, Lowestoft and Great Yarmouth.

Frederick C. Self, who is the successor to George Stevens at the Brighton Odeon, first made Brighton's acquaintance as general manager of Sherrys—on the other side of West Street—12 years ago. He was there when the dance hall was seriously damaged by fire. Since then he has been managing Odeons up and down the country, among other places at Bournemouth, Weybridge, Kingston, Surbiton, and just recently at Muswell Hill, where one night last winter he returned home to find the Boche had left his visiting card at his house, half demolishing it.

His successor at Muswell Hill is Norman Hope-Bell, whose name is well known in the Trade, which he entered in 1933 as assistant to the late Julius Hagen at Twickenham. He took a prominent part in the production of many films, including "This Year of Grace," starring Gracie Fields. Next he formed his own company in association with Charles Gulliver and F. W. Baker, of the Butcher Film Co., for whom he made successes as "Love Up the Pole" with Ernie Lotinga, the first "Old Mother Riley" film, and "Rose of Tralee" with Binkie Stewart. He was also a director of Rembrandt Films, but the outbreak of war led him to abandon production temporarily for management and he joined Odeon as assistant manager under D. G. Abell at Haverstock Hill.

After a series of relief duties Mr. Hope-Bell was appointed manager of the Faversham Odeon, where he is now replaced by A. Milton Crowe, who, we understand, comes from the North of England, where he has been doing relief duties on return to the cinema business after a break of some years while he was engaged in other activities. Previously he had considerable experience in the Trade.

E. A. Sumner, who has been for some time in the service of the A.R.C. circuit of kinemas, has been transferred to Hurst to succeed the late Bert Williams. He comes from Sale, where he has been manager of the Savoy.

R. Gautier, chief instructor to the Granada Theatres, made and decorated a cake model of the Kremlin, Moscow. It was auctioned, in aid of the "Tanks for Russia" fund, from the stage of the Granada, Slough, by Hilde Marchant and film actress Miss Valerie Hobson. The cake was bought for the sum of £13.

Miss Betty Byrom, daughter of Tom Lewis, general manager and director of the Art Cinema, Bury, was married last week to L./AC. J. F. Duckworth, R.A.F.

Gerald Burkeman, manager of the Plaza, Southampton, claims to be the youngest manager on the Odeon circuit, which contains about 250 cinemas. Aged 23, Mr. Burkeman has been in the cinema business for three and a half years, the last two being spent on the Odeon circuit. He was assistant manager at various theatres in and around London before coming to Southampton.

A. Milton Crowe has been appointed manager of the Odeon, Faversham. At one time a well-known North of England manager, he was formerly relief manager at Gillingham, Herne Bay, and Canterbury.

After eighteen years of management Kenneth D. Edmondson is relinquishing his post at the Gaumont, Chester, to report for duty in the R.A.F. In the few months he has been at Chester his pleasing personality has made him many good friends. Prior to taking over the Cheshire theatre "Ken" held managerial reins at the Plymouth Gaumont, and was in that city throughout the heavy raiding, he and his staff were warmly commended on a number of occasions on the handling of difficult and dangerous situations. With many publicity prizes and praises to his credit, it was during his six years of management at the Havelock, Sunderland, that RKO-Radio awarded him their Northern England prize for a spectacular piece of advertising.

Appeals on behalf of the Russian Red Cross Fund were made nightly at the Capitol (A.B.C.), Bolton, last week, manager E. Aspinall having arranged for an impressive list of speakers, including the Mayor, the Mayoress and the Mayor-elect. Collections were taken at each performance, and the grand total for the week was £175.



Charles Coburn, Ruth Hussey, and John Hubbard are the three stars in Columbia's *OUR WIFE*, which is one of the most important of the new batch this company is showing. *OUR WIFE* is being shown on Tuesday, November 18

"BERLIN DIARY" AUTHOR FOR RKO-RADIO

Laughton's New Subject

RUNYON AS PRODUCER

THE authentic war time France will be reproduced in "Passage from Bordeaux," based on the actual impressions recorded by William L. Shirer, famous radio commentator, war correspondent, and author of the factual best-seller, "Berlin Diary."

It is proposed to produce the picture as one of the most important subjects in the current RKO-Radio programme. Production will be in charge of Erich Pommer, and Lucille Ball will star as an American showgirl whose adventures and those of five other people in their flight from France just before the capitulation to Germany will be depicted in vivid and arresting fashion.

Laughton in Tahiti

Work will shortly start on a new comedy starring Charles Laughton and Jon Hall, titled "The Turtles of Tahiti."

The screen play, which has been written by James Hilton, is based upon the best-seller, "Out of Gas," the authors of which are Nordhoff and Hall, co-authors of "Mutiny on the Bounty." Incidentally, author James N. Hall is cousin to actor Jon Hall. Charles Vidor will direct.

Damon Runyon to Produce

Damon Runyon, great American short story writer, whose work has created a brilliant impression in this country, has been signed by RKO-Radio as a producer.

His first assignment will be to film some of his own unpublished stories. His treatment, it is stated, involves a radical departure from customary film technique.

Grant-Fontaine Titled

"Suspicion" has been selected as the final title for the powerful mystery screen offering recently directed by Alfred Hitchcock with Cary Grant and Joan Fontaine co-starring.

A supporting cast is headed by such renowned British players as Sir Cedric Hardwicke, Dame May Whitty, Nigel Bruce, Auriol Lee, Isobel Jeans and Heather Angel.

"Hit the Deck"

"Hit the Deck," one of the most successful stage musical shows, will be filmed, with David Butler as producer and director.

In addition to the original musical score, which will be particularly remembered for the rousing "Hallelujah" song, new numbers will be written for the screen version.

Famous Singer Signed

Corinna Mura, Spanish-American opera, stage and radio singer, whose brilliance has resulted in three performances before President Roosevelt at the White House, has been signed to a long-term contract by RKO-Radio.

A special rôle for Miss Mura has been written into "Call Out the Marines," which features Victor McLaglen, Edmund Lowe, Anne Shirley, Binnie Barnes and Tim and Jack Holt.

Provincial Renter Appointments

COLUMBIA AND M-G-M

The appointment of H. G. Spary as Glasgow branch manager to Metro-Goldwyn-

Mayer, a post previously held by A. F. Gibson, is announced by Sam Eckman, Jr.

Mr. Spary was previously representing the company from the Leeds branch, in Nottinghamshire, Lincolnshire and Derbyshire, so that the appointment is in accordance with M.G.-M.'s well recognised policy of promotion from within the organisation.

Kealy at Belfast

D. L. Kealy, formerly Columbia manager of Dublin, who has been appointed branch manager of the company's Belfast territory, joined Columbia shortly after the inception of the organisation in this country. At that time he occupied a position in the accounts department at Head Office, London. Later he was transferred to Dublin, where, in addition to being branch office manager, he combined the duties of shorts salesman with those of exploitation.

Mr. Kealy is already well known throughout the Belfast territory, where he frequently acted in the capacity of relief man during his association with Columbia's Dublin offices. At one time he worked in the New York offices of an important film company.

PUBLICITY AGENT CHARGED

Anderson Miller Dick, a Birmingham publicity agent, who was well known in local cinema and theatrical circles, stands committed to the next Birmingham Assizes on three summonses alleging criminal libel of a Ministry of Labour official.

The accused should have appeared before the Stipendiary on October 31, and in his absence a warrant was issued for his arrest. On the following Sunday, according to the police evidence, he was found at Hall Green apparently under the influence of a drug.

Roll of Honour

THEATRE OWNER DIED AS A.B.

Ordinary Seaman George Thomas Colin Close, R.N., of Clement Royds Street, Rochdale, late chairman of Proprietary Theatres, Ltd., and a director of Jackson's Amusements, Ltd., who died on war service, left £12,473, with net personality £3,042.

Testator left settled funds to his daughter, Theresa Girlie Close; £200 to his mother-in-law, Sarah A. Moss; £100 to his friend, John Scales; and the residue of the property upon trust for his daughter and her issue.



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THE TRADE'S
ENCYCLOPAEDIA

TECHNICOLOR BY A NEW PROCESS

SIMPLIFIED SHOOTING AND GREATER DEPTH OF FIELD

AMONG short films which Warner Bros. will shortly have on offer is a Technicolor subject "King of the Turf," which has been made by a new process, the film having been "shot" on Kodachrome, and enlarged to 35 mm. The technique employed is felt by many people to mean a revolution in colour work in the studio.

Ever since the introduction of the improved three-colour Technicolor with its magnificent results on the screen, the Technicolor Corporation has been setting its research workers the task of endeavouring to discover a really efficient taking process which would avoid the huge demand upon film stock and the high lighting costs which the triple film camera requires in the studio.

It was obvious to most workers that the integral colour-layer system promised the most hopeful line of research, but that this type of film could not be employed upon costly film studio sets until it had been so far improved as to make certain of correct colour renderings on 35-mm. prints.

16-mm. Kodachrome Negative

Patience and industry have reaped their reward, and at the present moment 35-mm. release prints are being made from negatives originally shot on 16-mm. Kodachrome in a major studio for general release in moving picture theatres.

Experts declare that the technique employed in the new Technicolor process means a revolutionary step in the recording of colour, and that among the results which will follow will be a far sharper picture upon the screen and enhanced colour values.

It is generally known that the Kodachrome process, introduced at first to supply amateur cinematographers with a colour film which, upon reversal, would supply a single copy for screening, is of the integral layer type in which three differently sensitised layers are processed with colour formers to produce the resultant colour image.

Interlocking Patents

The use of Kodachrome in Technicolor was made easier by the fact that Eastman Kodak and Technicolor have an interchange patent agreement which makes it possible for each to use the other's patents under licence. The new step gets rid of the rather clumsy Technicolor camera with its three negatives, and enables shooting to be done much as in black and white once the correct lighting balance has been secured.

At the moment the subjects shot by this method have been theatrical shorts, industrial and documentary films, but there is nothing to prevent its extension to the feature film, the enlarged picture having the inherent optical qualities of the straight 16 mm. picture.

Enlarging the Original

The Kodachrome negative having been shot the next step is to "blow up" the picture into three selectively filtered colour-separation negatives from which the matrices are made in the usual way in order that the three-colour positive may be printed from it.

The resultant 35-mm. picture is stated to have a good tonal range as a result of control in the printing laboratory. Blacks and whites being uncommonly good with a worthwhile range of colour. It is not claimed that the colour is yet equal to the best 35-mm. Technicolor prints, the lee-way is small and further research will probably make great improvements.

Better Depth of Field

In one direction an improvement is claimed, viz., depth of field. In the "blown-up" Kodachrome picture the depth of field was far beyond any previous 35-mm. Technicolor print, the result being entirely unexpected. It is stated that the steadiness of picture was also a surprise to many Technicians, who had looked upon the 16-mm. camera as not affording the necessary stability standard for a commercial picture.

Another pleasant surprise was in the definition of the picture which it was thought might lose in this respect as the result of the duping and enlarging which the process involved.

Whereas with black and white 16-mm. copies blown up to 35-mm. grain difficulties might arise with Technicolor, this does not exist owing to the fact that practically no silver grain is present, the picture being recorded in deposits of the various dyes.

The Observation Window

Colour Print Expansion CORRECTING A MISAPPREHENSION

Novel Air Raid Alert

RELYING on a statement in a conversation with a retail photographer I was guilty of asserting that Dufay-Chromex had given up making colour prints from Dufaycolor originals for the time being. This has brought a very properly indignant letter of protest from Major A. Cornwell-Clyne, M.B.E., joint general manager of Dufay-Chromex, who tells me that so far from having given up this activity the reverse is true, the work having expanded enormously since the war.

SO I hasten to make my amends for the misstatement. The Dufaycolor print department is, I should imagine, up to its eyes in it for at the moment of writing—at the week end, too—over 200 subjects were in hand. Besides this a great deal of work is being undertaken for Governmental Departments.

DUFAYCOLOR originals are not the only ones from which prints are made, for Major Cornwell-Clyne believes that the laboratories get nearly the whole of Kodachrome work, too, and he confidently asserts that there is no process in the world which can give better results. Research already undertaken promises, too, a positive paper print made directly from an original transparency by the action of light. But of this more later.

A NOVEL method of apprising radio listeners of an air raid alert has been invented at the RCA laboratories in America. Known as the RCA Alert Receiver, it turns on automatically upon receiving a special inaudible signal from a broadcasting station, rings a bell to summon listeners, and shuts off when the all-clear signal is flashed.

THE Alert Receiver is a simple instrument about the size of a portable radio set, as easy and convenient to carry. No interference is made with

the broadcast programme over the air from the same station, as radio receivers at present in use are not designed to pick up the inaudible signal.

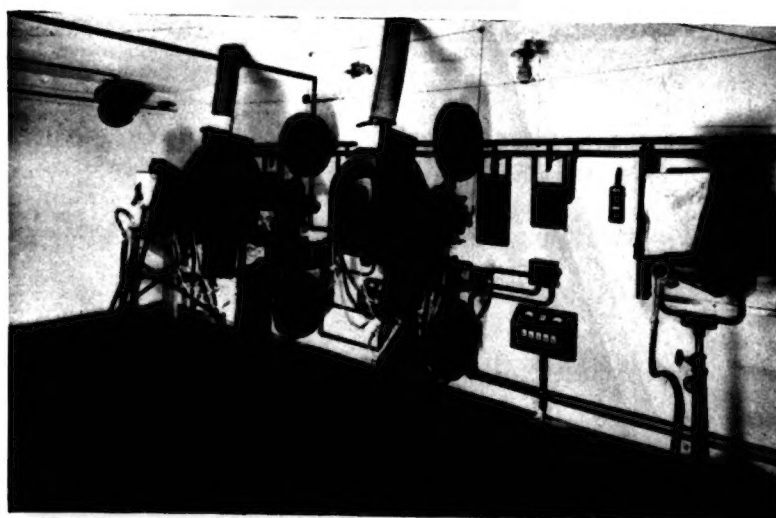
TUNED-IN to any one broadcasting station, the receiver, which is a three-valve, is receptive to the inaudible signal from that station's transmitter. Its loud-speaker is silent until the special electric flash is received, whereupon an electric relay is energised whereby the speaker is clicked into the circuit to reproduce the programme from the broadcasting station. Simultaneously a bell rings. If the alert is flashed in the night sleepers are awakened by the bell, which acts in the manner of that of an alarm clock.

AT the transmitter end the apparatus consists merely of a vacuum tube oscillator which generates the two sub-audible frequencies, one to turn on the alert, the other to switch it off. The signal generating unit is connected to the transmitter like a microphone. The control room operator plugs in the oscillator device and electric-button into the microphone circuit, and when the button is pressed the "on" sub-audible signal is released, and the receivers' bells ring.

ONE of the finest bits of work which the London and Home Counties Branch C.E.A. has instituted is that of investigating claims by exhibitors in the area for release from call-up of female employees. Arthur Taylor told me last week that the work of investigation was taking up a great deal of time, but was proving a useful service both to exhibitors and to the Employment Exchanges concerned. I see that Portsmouth is exploring the possibility of following London's lead in this matter, and has suggested a similar committee to deal with Portsmouth, Gosport, Fareham, Havant and the Isle of Wight.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The projection room of the Regal, Trowbridge, recently equipped with RCA High Fidelity sound apparatus, type PG 91 De Luxe

POOL CARBONS

BIRMINGHAM'S FIRST TRAINEES

PROJECTIONETTES QUALIFY UNDER C.E.A. SCHEME

BIRMINGHAM'S first quartette of projectionettes under the scheme for the training of women as operators inaugurated by the Birmingham and Midlands branch of the C.E.A. have duly qualified. This achievement is revealed in the report of the meeting of the branch held at the Birmingham Chamber of Commerce on October 31, C. H. Russ presiding.

The report of the Technical Committee, submitted by A. W. Rogers (chairman), stated that the training school was now in operation and that all members could bring forward female trainees for a course of training as first and second operators.

The Course

The women undergo two weeks' training at the school, followed by a preliminary examination; two or three months' practical work at the cinema at which they are employed; two weeks' advanced course at the school, and a final examination for the issue of certificates.

Cost of Training

The cost of training is 30s. per week, and as the number of students is limited by the accommodation available members are urged to make early application for the enrolment of women who have already had some preliminary experience in the operating box. All applications should be sent to A. G. May, general manager of the Bristol Cinema, Bristol Road, Birmingham.

The report adds that "the first four girls have now been through the training school, and having been examined by the Electrical Adviser and Surveyor to the Justices, were passed out 100 per cent. proficient."

In Birmingham the employment of any woman operator is subject to the approval of the Chief Officer of the Fire Brigade. Mrs. E. McDonald, who is taking a keen interest in the trainees, has been appointed a member of the Technical Committee.

A Reserved Occupation

Reporting on the suggested scheme for the establishment of a nucleus staff for each cinema, A. G. May informed members that the sub-committee had again interviewed the Regional Controller of Labour. The latter informed them that the demand for female labour had become so urgent that he was unable to proceed any further with the proposals. He, however, stated that women operators and women trainees in operating boxes would not be called up for other work of national importance.

With regard to other female staffs, applications for relief or deferment of calling-up would only be entertained upon representations from the C.E.A. A sub-committee consisting of A. G. May, C. H. Russ and E. B. Gold was appointed to deal with such applications. In addition to being chairman of the sub-committee, Mr. May will act as liaison officer with the Ministry of Labour.

REPAIRS A
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SHOWMANSHIP

A Feature Run under the Auspices
of the
"Kine." Company of Showmen

A FEW weeks back I recorded the opinion of a kinemanager that to be really successful an exhibitor needs to be constantly on or near the front of the house. This is an old axiom of the show business. What, then, is one to think of the individual who is not only invisible but undiscoverable? A colleague tells me of one manager whom he has been trying to contact lately, with negligible results. On the first call an attendant, after 'phoning his office fruitlessly, searched the house but failed to find him. Telephone calls have been made several times since, but this elusive manager seems always to be off duty, out of the building or just untraceable. There is an assistant manager, so L.C.C. regulations are satisfied, but surely incidents may occur during the performance calling for the personal attention of the man really in charge?

Keep Fresh

ONE of the most insidious enemies of showmanship is the temptation to go stale. It is so easy after one has been at a hall for a while to get into a rut, develop habits and overlook faults which are obvious to the onlooker. Some managers give way to this more than others. A newly installed manager told me recently that when he took over his new hall, one of the first things he had to do was to get no less than 19 burnt-out electric bulbs replaced in the foyer. The previous man had just left them there—useless fittings which should have been dealt with as soon as they failed. Another item he tackled was an empty cigarette slot machine standing in one corner. Present conditions had made it redundant, yet it

porated a very large painting of the globe of the world circling round with the words "49th Parallel" moving in the same direction as the globe. On the left were written the names of the stars and appropriate captions.

Of two prominently displayed, one read:—"What happened to the Nazi 'U' boat which had been sinking Empire shipping when it tried to shelter in Canadian waters? and on the other card was written:—"This submarine was blown to smithereens and the crew tried to make their way through Canada to neutral U.S.A."

The display was appreciated by everyone, especially by members of the club who so kindly lent their models.

'Parallel' with Warship Week

THREE first-class window displays in important thoroughfares were arranged by L. Wilkinson, manager of the Odeon, Bradford, in which the playing film, "49th Parallel" (G.F.D.), shared space with Bradford's Warship Week. A lobby display incorporating both was erected free of charge by the Warship Week Publicity Committee, while a 24-ft. torpedo, advertised in which sank the *Bismarck*, was the *pièce de résistance* at the theatre itself. The various displays did their part in attracting a big public, while local newspapers drew attention to the effort.



Bradford's Warship Week was cleverly tied-up with 49th PARALLEL (G.F.D.), in a number of displays of which the above is typical

stood there tempting the fag-hungry public with its glassy, tantalising stare. He had it removed and replaced by a publicity feature. Unless one sets out deliberately each day to look for items like this which need attention, it is very easy to overlook them and let one's theatre get into an uncared-for state which can be very discouraging to patronage. People like and appreciate change, and the more novelty you can give them the better. But never neglect ordinary maintenance matters.

"If It's Got Your Name..."

I HEARD recently of a remarkable raid happening affecting a circuit manager who was bombed out of his hall during a heavy raid. He was sleeping in the theatre at the time with other members of the staff, but fortunately the bomb fell in another part of the premises, and, though all shaken, none of them was injured. When, later, he visited his flat near-by, he found that a large piece of the faience tiling with which the cinema is faced had been flung through the roof and landed squarely on his bed. "They meant to get me," he comments, and considers himself doubly lucky.

A Combined Effort

MEMBERS of the Odeon Model Club at Oldham were of great assistance to R. F. Hart in his advance publicity for "49th Parallel."

As the central theme of the film concerned a battle between a "U" boat and bombers of the Royal Canadian Air Force, the submarine being trapped and sunk in the Gulf of St. Lawrence, Mr. Hart decided to portray the scene with the aid of models.

Using a mirror to give the sea effects, and the land scenes were made up of sand with tiny buildings to give the show a further realistic touch, in the centre of the mirror was placed a model of a "U" boat, whilst overhead bombers hovered waiting for the kill.

Underneath the submarine a small red light was placed to give the appearance of the explosion made by the bombs.

On the background of the case was incor-

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Compiled by A. W. Owen

"KISS THE BOYS GOOD-BYE"

CERT. U. 7,605 ft. Reg. No. F.4292. Reviewed in Kine. July 24, 1941.

PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Mary Martin, Don Ameche.
ATMOSPHERE.—Musical comedy satire on stage life in which a talented chorus girl goes all "Southern" to impress a famous theatrical producer.

ORGAN.—Theme song, "I'll Never Let a Day Pass By" (Wash Holmes), with adaptation from the vocal-musical copy, or "Down South," Myddleton (Hawkes), using piano-solo copy.
NOV-SYSC.—Theme song as above, recorded on Decca 10058 by Oscar Rabin's Orchestra and vocalist, "Down South," recorded on Decca F.3557 by Jack Hylton's Band.

"MARY NAMES THE DAY"

CERT. U. 7,442 ft. Reg. No. F.4586. Reviewed in Kine. October 23, 1941.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Lew Ayres, Lionel Barrymore, Laraine Day.

ATMOSPHERE.—Medico drama, the latest of the Dr. Kildare series, concerning the dramatic end to young Kildare's romance and the famous Dr. Gillespie's effective measures to solace his pupil in his grief.
ORGAN.—"Solemn Melody," Walford Davies (Novello), with adaptation from the special "straight" organ arrangement.

NOV-SYSC.—As organ, recorded on H.M.V. C.2897 by the New Symphony Orchestra or on H.M.V. B.D.670 by Reginald Foort (organ).

"RIDERS OF DEATH VALLEY"

CERT. U. 7,110 ft. Reg. No. F.4507. Reviewed in Kine. September 11, 1941.

PUBLICITY.—One 6-sheet.
STARS.—Dick Foran, Buck Jones.

ATMOSPHERE.—Dramatic hell-for-leather Western, a serial in compact feature form with a love interest, comedy relief and a thrilling climax.
ORGAN.—"The Night Riders," Incidental, Ancliffe (Bosworth) with adaptation from the piano-solo copy.

NOV-SYSC.—As organ, recorded on Bosworth B.C.1096 (orchestra).

"KNOCKOUT"

CERT. A. 6,561 ft. Reg. No. F.4411. Reviewed in Kine. August 21, 1941.

PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Arthur Kennedy, Olympia Bradna, Virginia Field, Anthony Quinn.

FOR DEC. 15 RELEASES

ATMOSPHERE.—Marital melodrama of a confident young prize-fighter who, after marriage and retirement from the ring, is tricked back, gains temporary success at the expense of wife neglect, and is then hopelessly defeated.
ORGAN.—"Dramatic Agitato," Kettley (Lo-worth), with adaptation from the orchestral piano-conductor copy.
NOV-SYSC.—As organ, recorded on Bosworth B.C. 1053 by the International Radio Orchestra.

"PAPER BULLETS"

CERT. A. 6,240 ft. Reg. No. F.4347. Reviewed in Kine. October 9, 1941.

PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Woodbury, Jack La Rue, John Archer.
ATMOSPHERE.—Romantic gangster melodrama, in which a girl, rebelling at having the sins of her criminal father visited on her, finds that, after taking the law into her own hands, crime does not pay.

ORGAN.—"Intermezzo in C" Coleridge-Taylor (Ascherberg), with adaptation from the orchestral piano-conductor copy.

NOV-SYSC.—As organ, recorded on H.M.V. B.8113 by the New Light Symphony Orchestra.

"LADY SCARFACE"

CERT. A. 5,941 ft. Reg. No. F.4438. Reviewed in Kine. August 28, 1941.

PUBLICITY.—One 6-sheet.
STARS.—Dennis O'Keefe, Frances Neal, Judith Anderson.

ATMOSPHERE.—Tense melodrama with strong romantic background, describing how a girl photographer outwits a ruthless woman racketeer when a police lieutenant investigates a robbery in which a manager is murdered.

ORGAN.—Incidental, "Treachery and Vengeance," Percy Fletcher (Hawkes), with adaptation from the piano-solo copy.

NOV-SYSC.—As organ, recorded on Bosworth B.C.1910 by the Regent Concert Orchestra.

"RIDE ON, VAQUERO"

CERT. U. 5,551 ft. Reg. No. F.4327. Reviewed in Kine. July 24, 1941.

PUBLICITY.—One 6-sheet.
STARS.—Cesar Romero, Mary Beth Hughes, Sheila Ryan.

ATMOSPHERE.—Period outdoor romantic comedy-drama, a new 'Cisco Kid' adventure, in which the star rescues a friend who has been kidnapped and held for ransom by a gang of racketeers.

Continued at foot of next column



Sir Dennis and Lady Daly (Lord Mayor and Lady Mayoress of Portsmouth) together with A. C. West, Chief Constable, and other civic dignitaries being received by Patrick Reed, Odeon, Portsmouth, for the premiere of 49th PARALLEL (G.F.D.)

Brightened by Books

DURING the run of "A Day in Soviet Russia" at the Regal, Kettering, Jack Goldy gained additional interest and publicity by allowing his foyer to be used by the local Russian Youth Society as a bookstall for the display and sale of their books dealing with present-day Russian conditions. A collection on behalf of the National Anglo-Soviet Medical Aid Fund realised £46.

No Matches

TO help the cause of the smoking patrons at the County, Shoplatch, Shrewsbury, George Edwards has installed a fixed flame lighter at the side of his pay-box, an innovation much appreciated in these matchless days.

His cigarette slot machines have also been arranged as a still frame for his programme announcements, thus calling attention both to his coming features and his stock of smokes.

The photographs he sent are not sufficiently contrasty to make blocks for illustration, but I feel that his innovation could be followed by exhibitors to advantage.

Parsons View the "Pastor"

CO-OPERATION of ideas between Bert Gordon Smith, of the Empire, Alfreton, and his supervisor at Sutton-in-Ashfield, resulted in an invitation to all the local clergy, together with their families, to a preview of "Pastor Hall" on the Friday before commencement of the run. The passing round of tea and cakes at the end of the performance made conversation general among all the denominations represented, and further resulted in commendation to all parishioners from the enthusiastic clergy on the following Sunday.

Bertie Smith was also responsible for a clever little handbill which, incorporating

the titles of five future features, led to the announcement of his next George Formby picture. Intriguingly put over.

Confirmation from Canada

A SERGEANT in the Canadian Expeditionary Force, Alex (Tex) Brattford, principal of one of the world's few oil fire-fighting firms, gave T. D. (Tony) Hunt one of his finest exploitation angles, for the presentation of "Boom Town" (M-G-M).

Prior to presentation, Tony made the acquaintance of "Tex" and heard from him the amazing story of oil well fire-fighting. A double-page spread, devoted to Tex Brattford, which appeared in *Everybody's Weekly*, and a newspaper cutting from the *Daily Express*, were borrowed from this "Wild-well Tamer," and together with stills and renters' cut-outs made an arresting display at theatre front, drawing attention to the personal appearance for the first three evening performances of this intrepid fire-fighter, who told his interesting story of the fires he had attended, and of the authenticity of detail in the "magnificent film you are about to see."

Left is Right

INGENIOUSLY tying up two films, Reynolds Roberts, manager of the Elite, Middlesbrough, stimulated interest in the local Safety First campaign and publicised the picture "Wagons Roll at Night." Prior to play date (after receiving a letter from the Chief Constable asking for co-operation in the Safety First campaign) Reynolds Roberts exhibited slides, which were worded: "When walking on the footpath keep left; when walking on the road keep right; for when you are right you will be left to see 'Wagons Roll at Night,' showing 'A Ministry of Information film on Safety First, 'Dangers in the Dark,' was also featured with the other film."

Signal Help

NELSON'S famous signal and a model of his flagship, the *Victory*, formed the centre of a fine display arranged by A. T. Miller, manager of the Orpheus, Henleaze, Bristol, for "Lady Hamilton."

The model, loaned by the Bristol Museum, was one of the articles that escaped damage when part of that building suffered during an enemy attack on the city. At one side was a reproduction of the famous signal, "England expects that every man will do his duty." The flags forming the signal were painted for Mr. Miller in colour by an officer of the Naval Cadet Corps.

The display was staged in the centre of the main vestibule beneath the well of the balcony foyer, and above the *Victory* was a painting of the same ship in full sail, while below was a model of an old full-rigged ship loaned by the Bristol Shipowners' Society. Around the walls and across the opening of the well hung naval flags supplied by the Naval Cadet Corps, whose chief, Commander Watson, co-operated with Mr. Miller in order that the technical details of the display should be correct. Stills of scenes from the film completed the display, which was illuminated by a white flood during the hours of daylight and a blue flood after black-out.

ORGAN.—"Zampa" Overture, Herold (Hawkes). Inst. "Allegro" movement only, with adaptation from the orchestral conductor copy.

NOV-SYSC.—As organ, recorded on H.M.V. C.1818 by New Light Symphony Orchestra, or on H.M.V. B.D.679 by Reginald Foort (organ).

"BACHELOR DADDY"

CERT. U. 5,478 ft. Reg. No. F.4456. Reviewed in Kine. September 11, 1941.

PUBLICITY.—One 6-sheet.
STARS.—Baby Sandy, Edward Everett Horton.

ATMOSPHERE.—Farical comedy, the latest of the popular "Baby Sandy" series, concerning a commotion caused in a bachelor's club by a young woman unwillingly in need of a temporary father for her baby.

ORGAN.—Song, "A Bachelor Gave Me I," from "The Maid of the Mountains," Fraser-Simpson (Ascherberg), with record synchronisation as detailed for non-svc.

NOV-SYSC.—As organ, recorded by Peter Dawson on H.M.V. B.3464.

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WANTED, capable Manager for Cornish cinema. Also a Chief and a Second Operator. State wages required and when available to Tilley, c/o 32, Rivermead Road, Exeter.

FILM Booking Manager (exempt or over military age) for small circuit. Write fully, stating age, experience, and references. H. Box 208, Kinematograph Weekly.

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WANTED. Chief Operator; RCA. Petter engine; 6 evenings, 2 matinees; safe area; small hall; wages £3. plus insurances paid; single man, owing to furnished apartments only available in district. Write, with refs., to Manager, Royalty Theatre, Bowness-on-Windermere, Westmorland.

WANTED. Chief Operator, keen, conscientious man; B.T.P. sound, Kalee machines, oil engine; permanent position; market town, Eastern counties. Write, giving previous experience and salary required. W. Box 197, Kinematograph Weekly.

WANTED. Operator for small cinema; B.T.H. Kales; comfortable position; permanent. Cinema, Winchcombe, Glos.

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SECOND Operator required; comfortable position offered to reliable operator; safe area; three matinees only; recently erected super-cinema; BOA-Ermann. Apply, stating salary, General Manager, Regal, Trowbridge, Wilts.

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WANTED. Chief or good Second Operator used to RCA and Simplex Machines. Write, giving references, experience and salary to D. Box 204, Kinematograph Weekly.

WANTED. good Second Operator capable of taking charge; W.E. State wages and experience. New Picture House, St. Andrews, Fife.

SITUATIONS WANTED

MANAGER, 12 years' experience large theatres, desires position prospects of advancement, vicinity West of London to Reading; excellent refs.; bonded; exceptionally reliable. N. Box 188, Kinematograph Weekly.

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MANAGER (43) desires change; available at short notice; Scotland preferred, but not essential; interview arranged. Z. Box 200, Kinematograph Weekly.

MANAGER desires change; extensive experience; fully qualified all branches; excellent refs.; available short notice; moderate salary; London or suburbs preferred. K. Box 109, Kinematograph Weekly.

MANAGER, disengaged shortly, now controlling 2,000-seater super; 25 years' experience, including: cafe, variety and circuit, engineer and projection. M. Box 211, Kinematograph Weekly.

MANAGER FROM BOMBED NORTHERN COAST TOWN WOULD LIKE RE-ENGAGEMENT. LIFE EXPERIENCE IN KINEMA AND THEATRE MANAGEMENT AND ALL BRANCHES; FULLY CONVERSANT WITH ALL CIRCUIT AND INDEPENDENT ROUTINE. REFERENCES OF THE HIGHEST POSSIBLE STANDING; EXEMPT FROM MILITARY SERVICE; AT PRESENT MANAGING SOUTH COAST SUPER BUT WOULD LIKE TO RETURN NORTH. E. BOX 205, KINEMATOGRAF WEEKLY.

MANAGER would relinquish present appointment if a vacancy could be offered where accommodation is available, or within 30 miles radius of S.E. London. F. Box 206, Kinematograph Weekly.

SMART, energetic Manager (48) requires change; fully experienced, circuit, staffs, etc.; permanency; first-class offers. N. Box 212, Kinematograph Weekly.

SUPERVISOR, circuit, technical also, will entertain good offer; a really live, active man, over 45, reliable, experienced all branches. O. Box 213, Kinematograph Weekly.

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FORTHCOMING TRADE SHOWS

LONDON

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
Thurs., Nov. 13	2.30 p.m.	G.B. Theatre	The Deadly Game	Pathe	Charles Farrell	—
" " 13	11a.m. & 2.30 p.m.	Own Theatre	Smilin' Through	M-G-M	Jeanette MacDonald	—
" " 13	11 a.m.	Private Theatre	Five Shorts	RKO-Radio	Billy Lee	—
Fri., " 14	10.30 a.m.	G.B. Theatre	Reg'lar Fellers	Pathe	Will Hay	—
" " 14	2.30 p.m.	Cambridge	The Blacksheep of Whitehall	United Artists	Clark Gable	—
" " 14	11a.m. & 2.30 p.m.	Own Theatre	Hatter's Castle	M-G-M	Deborah Kerr	—
Mon., " 17	3.15 p.m.	Plaza	Two in a Taxi and Puss in Boots (short).	Paramount	Anita Louise	U
" " 17	10.30a.m. & 2.15p.m.	Own Theatre	Our Wife	Columbia	Melvyn Douglas	—
Tues., " 18	2.15 p.m.	Cambridge	Sporting Love (Re-issue)	Exclusive	Stanley Lulino	A
" " 18	11.30 a.m.	G.B. Theatre	Unholy Partners & Ghost Treasure (short).	M-G-M	Ed. G. Robinson	—
" " 18	11a.m. & 2.30p.m.	Own Theatre	The Big Boss	Columbia	Otto Kruger	—
Wed., " 19	10.30a.m. & 2.15p.m.	Own Theatre	New York Town	Paramount	Fred MacMurray	—
" " 19	10.30 a.m.	Private Theatre	Broadway Ahead	Columbia	Ruby Keeler	U
Thurs., " 20	10.30 a.m.	Phoenix	Tillie the Toller	Columbia	Kay Harris	—
Fri., " 21	10.30a.m. & 2.15p.m.	Own Theatre	Nine Shorts	Paramount	Frank Craven	U
" " 21	11 a.m.	Own Private Theatre	Richest Man in Town	Columbia	George Formby	—
Mon., " 24	10.30a.m. & 2.15p.m.	Own Theatre	South American George	Columbia		—
Tues., " 25	2.15 p.m.	Cambridge				—

BIRMINGHAM

Fri., Nov. 14	10.30 a.m.	Forum	A Shot in the Dark	Warner	William Lundigan	A
" " 14	10.30 a.m.	West End	Ships with Wings	United Artists	John Clements	—
Tues., " 18	10.30 a.m.	Scala	Affect nately Yours	Warner	Merle Oberon	A
" " 18	10.30 a.m.	Forum	Desperate Cargo	Pathe	Ralph Byrd	—
" " 18	10.30 a.m.	West End	Hatter's Castle	Paramount	Deborah Kerr	—
" " 18	10.30 a.m.	Paramount	Lydia	United Artists	Merle Oberon	U
Wed., " 19	10.30 a.m.	Scala	Naval Academy	Columbia	Freddie Bartholomew	—
" " 19	10.30 a.m.	Forum	Double Cross	Pathe	Kane Richmond	A
Thurs., " 20	10.30 a.m.	Scala	Singapore Woman	Warner	Brenda Marshall	—
" " 20	10.30 a.m.	Forum	New York Town	Paramount	Fred MacMurray	—

CARDIFF

Fri., Nov. 14	10.45 a.m.	Olympia	The Wagons Roll at Night	Warner	Humphrey Bogart	A
" " 14	11 a.m.	Empire	Desperate Cargo	Pathe	Ralph Byrd	—
" " 14	11 a.m.	Odeon	Lydia	United Artists	Merle Oberon	—
Tues., " 18	10.45 a.m.	Olympia	A Shot in the Dark	Warner	William Lundigan	A
" " 18	11 a.m.	Empire	Double Cross	Pathe	Kane Richmond	—
" " 18	11 a.m.	Odeon	Hatter's Castle	Paramount	Deborah Kerr	—
Wed., " 19	11 a.m.	Olympia	Murder by Invitation	Pathe	Wallace Ford	—

GLASGOW

Fri., Nov. 14	10.45 a.m.	Regal	The Wagons Roll at Night	Warner	Humphrey Bogart	A
Tues., " 18	10.45 a.m.	Regal	Sergeant York	Warner	Gary Cooper	—
" " 18	10.45 a.m.	Playhouse	Desperate Cargo	Pathe	Ralph Byrd	—
Wed., " 19	10.45 a.m.	Regal	International Squadron	Warner	Ronald Reagan	—
" " 19	10.45 a.m.	La Scala	Double Cross	Pathe	Kane Richmond	A
Thurs., " 20	10.45 a.m.	Paramount	Hatter's Castle	Paramount	Deborah Kerr	—

LEEDS

Fri., Nov. 14	10.45 a.m.	Ritz	A Shot in the Dark	Warner	William Lundigan	A
" " 14	10.45 a.m.	Tower	Aloma of the South Seas	Paramount	Dorothy Lamour	—
Tues., " 18	10.45 a.m.	Ritz	Desperate Cargo	Pathe	Ralph Byrd	—
" " 18	10.45 a.m.	Tower	Hatter's Castle	Paramount	Deborah Kerr	—
" " 18	10.45 a.m.	Scala	Lydia	United Artists	Merle Oberon	—
Wed., " 19	10.45 a.m.	Ritz	Double Cross	Pathe	Kane Richmond	A
Thurs., " 20	10.45 a.m.	Tower	Affect nately Yours	Warner	Merle Oberon	—

LIVERPOOL

Tues., Nov. 18	10.45 a.m.	Paramount	Aloma of the South Seas	Paramount	Dorothy Lamour	A
" " 18	10.45 a.m.	Forum	The Wagons Roll at Night	Warner	Humphrey Bogart	A
" " 18	11 a.m.	Scala	Desperate Cargo	Pathe	Ralph Byrd	—
Wed., " 19	10.45 a.m.	Forum	International Squadron	Warner	Ronald Reagan	—
" " 19	11 a.m.	Scala	Double Cross	Pathe	Kane Richmond	A
Thurs., " 20	10.45 a.m.	Paramount	Lydia	United Artists	Merle Oberon	—
" " 20	11 a.m.	Futurist	Murder by Invitation	Pathe	Wallace Ford	—

MANCHESTER

Fri., Nov. 14	11 a.m. & 2.30 p.m.	Private Theatre	The Wagons Roll at Night	Warner	Humphrey Bogart	A
" " 14	10.45 a.m.	Gaiety	Charlie Chan in Rio	20th Century-Fox	Sydney Toler	—
" " 14	10.45 a.m.	Gaiety	Ships with Wings	United Artists	John Clements	—
" " 14	10.45 a.m.	Theatre Royal	Desperate Cargo	Pathe	Ralph Byrd	—
Tues., " 18	10.45a.m. & 2.30p.m.	Private Theatre	Sergeant York	Warner	Gary Cooper	—
" " 18	10.45 a.m.	Theatre Royal	Double Cross	Pathe	Kane Richmond	A
" " 18	10.45 a.m.	Oxford Street	Hatter's Castle	Paramount	Deborah Kerr	—
" " 18	10.45 a.m.	Gaiety	Menace of the Seas (serial), and two Shorts.	G.F.D.		—
Wed., " 19	11a.m. & 2.30 p.m.	Private Theatre	Singapore Woman	Warner	Brenda Marshall	A
" " 19	10.45 a.m.	Theatre Royal	Murder by Invitation	Pathe	Wallace Ford	—
" " 19	10.45 a.m.	Oxford Street	Lydia	United Artists	Merle Oberon	—
Thurs., " 20	10.45 a.m.	Theatre Royal	Stand and Deliver	Pathe	East Side Kids	—

NEWCASTLE

Fri., Nov. 14	10.45 a.m.	Haymarket	A Shot in the Dark	Warner	William Lundigan	A
" " 14	10.45a.m. & 3p.m.	Own Theatre	Charlie Chan in Rio	20th Century-Fox	Sydney Toler	—
" " 14	10.45 a.m.	Queen's	Ships with Wings	United Artists	John Clements	—
Tues., " 18	10.45 a.m.	Haymarket	International Squadron	Warner	Ronald Reagan	—
" " 18	10.45 a.m.	Esomdo	Desperate Cargo	Pathe	Ralph Byrd	—
" " 18	10.45 a.m.	Odeon	Hatter's Castle	Paramount	Deborah Kerr	—
Wed., " 19	10.45 a.m.	Esomdo	Double Cross	Pathe	Kane Richmond	A
" " 19	10.45 a.m.	Odeon	Lydia	United Artists	Merle Oberon	—
Thurs., " 20	10.30 a.m.	Esomdo	Sergeant York	Warner	Gary Cooper	—

SHEFFIELD

Fri., Nov. 14	10.30 a.m.	Hippodrome	I was a Prisoner on Devil's Island	Columbia	Sally Egan	A
" " 14	10.30 a.m.	Union Street	Married Bachelor	M-G-M	Robert Young	—
" " 14	10.30 a.m.	Cinema House	Border Vigilantes	Paramount	Bill Boyd	U
Tues., " 18	10.30 a.m.	Hippodrome	A Shot in the Dark	Warner	William Lundigan	A
" " 18	10.30 a.m.	Union Street	Desperate Cargo	Pathe	Ralph Byrd	—
" " 18	10.30 a.m.	Cinema House	Wide Open Town	Paramount	Bill Boyd	—
Wed., " 19	10.30 a.m.	Cinema House	Sergeant York	Warner	Gary Cooper	A
" " 19	10.30 a.m.	Union Street	Double Cross	Pathe	Kane Richmond	A
Thurs., " 20	10.30 a.m.	Hippodrome	The Little Foxes	RKO-Radio	Hette Davis	—
" " 20	10.30 a.m.	Union Street	Murder by Invitation	Pathe	Wallace Ford	—